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Chef Ferran Adrià (elBulli)

"Time is essential to our daily activities"



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Creative Director
Patek Philippe, knows
what (wo)men want

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Cover

Perrelet Turbine XL

Read more about it on page 20

AP
AUDEMARS PIGUET
Le maître de l'horlogerie depuis 1875



ROYAL OAK OFFSHORE
CHRONOGRAPH



Karel Hubert, international editor-in-chief



John Goodall, editor-in-chief UK

FOREWORD

“THE COST OF THE INTERNET”

How much should a good watch be allowed to cost? This is a question that I frequently hear in my – somewhat limited – circle of friends. It is impossible to give an unequivocal answer. If a master watchmaker spends a year making and testing a complicated movement, everyone understands you are talking about an expensive product. His wages alone would run into many tens of thousands of pounds. Add a case that is usually made of gold or platinum, plus a fair margin for the manufacturer and the jeweller and there you have it: all of a sudden a price tag of £80,000 seems very reasonable. That's not counting the beautiful and by no means cheap boxes these watches come in, the company's overheads, marketing and distribution expenses and so on.

At the other end of the spectrum, if you take a watch with a simple steel case, an off-the-shelf, mass-produced mechanical movement without complications and modest packaging: what is a fair price for such a watch? That differs greatly from brand to brand. Just how cheaply it can be done is shown by Orient (a subsidiary of Seiko): £250. There are also a number of parties and manufacturers that use tidy ETA movements and sell exclusively via the internet, which means they don't incur marketing and retail expenses. It is remarkable how many of these online businesses are based in Germany. Stowa, for example, sells its watches with automatic, mechanical movements from £490. UHR manages to stay below £500 even for a chronograph with a Valjoux 7750 movement. Nomos, too, shows it is not afraid: the brand is sold by quite a few jewellers, but it also has its own online store where its watches are sold with price tags starting at less than £900. Incidentally, the internet prices are the same as those you will pay in a jeweller's shop, so at least no-one will get upset about this.

This is a significant development that is unlikely to worry jewellers as long as the watches sold online are only in the lowest price class. But in the coming years more and more of the bigger brands will be using the internet as a sales channel in one form or another. Unthinkable? Motorcycle manufacturer Ducati is already selling exclusive models on the internet only, and car manufacturer Skoda is even developing special models that you can order via the internet. Dealers are allowed to deliver the car, but not sell it. The oft-quoted argument against online stores, namely that a watch needs servicing by a jeweller, is rapidly losing ground: many online stores offer excellent maintenance services that take no longer and are cheaper than those offered by many jewellers.

To avoid paying the ultimate price (going out of business), jewellers will have to arm themselves against this development. They can do so by taking action themselves and using the World Wide Web as more than a simple information channel.

International editor-in-chief Karel Hubert gives his unvarnished opinion about time-related matters on the 00/24 Watch-World website. Scan the code with your mobile phone for direct access.





Passion

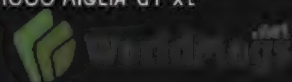
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JOHN GOODALL

Editor-in-chief 00/24 WatchWorld UK

"Many companies thrive by using modern materials and technology to improve on their old classics. But there is also an inspiring breed of new talent that is creating innovative new timepieces that may be revived and improved upon in another 100 years: such names as Greubel Forsey and Richard Mille come to mind. Between these extremes are brands with no past of their own to revive, but an innovative approach – names such as Chanel and Chopard."

ENOUGH OF THE NOSTALGIA ALREADY!

If, as a designer, you have completely run out of inspiration there is always the past to help you out, but the results are rarely good.

When Volkswagen decided to reincarnate the Beetle a few years ago the result was a ludicrous car. The American car industry hasn't had any future for years and consequently does little but recycle what it considers icons, like the Camaro. More successful are the reinterpretations of the Mini and the Fiat 500, but they look as much like the original as a photographer's model resembles a threshing machine. In general the car industry is exhibiting a worrisome longing for yesteryear; truly innovative designs are extremely rare.

In architecture this decidedly strange preference for harking back to the past is also very visible. A visit to the Milan Furniture Fair shows that in this field at least, innovation does have the upper hand, not only with respect to design but also the use of materials. And the watch world? Well... All it takes is a quick look at many brand's catalogues to see that the past is being kept very much alive. Innovative design? I'm not seeing any.

ICON VERSUS CLICHÉ

When you imitate the past (or pay tribute to it, if you prefer) you have an enormous choice, because the past is a very long time. Watch designers can select from several hundred years of pocket watches and more than 100 years of wristwatches. When you start adding in clocks the timescale goes back even further. But the fact is: they don't go back all that far. Almost without exception they use watch models from the period 1930-1950 as their source of inspiration. But why? Did that period produce such breathtakingly beautiful models that any attempt to design something better is doomed before it starts? Is this such a unique period – like the Jugendstil – that modern designers can only bow down to it? I don't believe it for a minute.

I'm afraid that it is the consumers who make designers go back to the 1930s, 40s and 50s. Generally speaking consumers are extremely conservative. They want security, predictability

and certainty, as any restaurant owner who has dared to put something experimental on the menu will tell you. Watch manufacturers who have the nerve to come up with something innovative are quickly put in their place by consumers, thanks to – equally conservative – jewellers. Or perhaps these manufacturers are so small that the very few customers who do want something different are sufficient to keep them afloat.

MEGA SUCCESS

A world that spends most of its time looking back to the past is not necessarily doomed to disappear. However, a world like that becomes increasingly uninteresting, like a TV channel that broadcasts nothing but repeats. The last big surprise in the area of global successful watch design was the introduction of the Swatch watch. Today, some 30 years later, the question is: where is the new Swatch? ■



BRITTA ROSSANDER
Editor-in-chief oo/24 WatchWorld Scandinavia

"On the design side, there are enough surprisings. Look at what Marc Newson did when he came with Ikepod. And also Urwerk and the design of Hermès Arceau Le Temps Suspendu is wonderful. But the reason we see so much of nothing new is perhaps something the dealers should think about. Do they not want to invest in new designs, is it easier and above all safer to sell what they know from before?"



KRISTIAN HAAGEN
Editor oo/24 WatchWorld Scandinavia

"I am admittedly a great lover of things-of-the-past and in that sentiment, I think Baume & Mercier did very well, launching a wonderful retro-inspired flyback chronograph at SIHH 2011. Baume & Mercier needed to show their rich history, in order to get back onto the radar of watch lovers. The dilemma is if a watch company is so stuck with their horological icons that the danger of distinction is fatally near due to an overly conservative and reactionary sense of design."



ELLEN STOFFELS
Editor oo/24 Horloges the Netherlands

"That a company like Blancpain is still successful in the watch industry after 127 years, is in 2011 a special fact. Blancpain and many others ensure that the watchmaking heritage goes from generation to generation. While brands like Romain Jerome and Richard Mille choose their own path, with new materials, special techniques and gimmicks. Thus they make a new group of watch lovers enthusiastic and that is just as important as keeping the history alive."





PERRELET GOES TO SEA

1 Perrelet Turbine XL

Perrelet always has been proud of its heritage, especially of the fact Abraham-Louis Perrelet invented the automatic winding system for pocket watch movements in 1777. In 1995 Perrelet patented a special module called the Double Rotor to celebrate this invention: it features two rotors, one on the dial side, one on the movement side. The Double Rotor movement (caliber P-181) is at the heart of the emblematic Turbine watch. The latest model is the Turbine XL with a 50mm case of titanium (or rose gold) and DLC-treated steel, or DLC-blackened steel. On the dial side the watch shows the fascinating 12-blade titanium turbine connected to one of the two rotors. It offers a spectacular mechanical theatre while turning. Perrelet offers 3 dial designs in the Turbine XL: black and white, orange and black and green and black. All models feature a natural black rubber strap.

2 Seacraft

With the new Seacraft Perrelet shows that this small brand is not afraid of the water. This is a series of watches and chronographs with steel cases that are water resistant to 777m; the sapphire crystal is 4mm thick and the watches have a helium valve at 9 o'clock. The basic model is an automatic watch with a black or blue dial and a unidirectional bezel in the same colour. The case is 42mm in diameter. Then there is a chronograph with an automatic movement in a 45mm case, available with a white or black dial. The top-of-the-range model is a chronograph that shows the time in two time zones. The Seacraft GMT also has a 42mm case and is available in white with a black bezel or in solid cobalt blue.

THE WORLD OF NOMOS

3 Zürich Weltzeit

Nomos is by no means the most prestigious manufacturer in the German town of Glashütte (that honour goes to A. Lange & Söhne), but it is without equal when it comes to being interesting. The movements are increasingly often the company's own, proprietary movements. An updated version has now been released of the much-fêted Zürich, designed by Hannes Wettstein. The *manufacture* Xi movement shows the time in the second time zone in a recessed city ring, on a 24-hour scale. By pressing the push-button at 2 o'clock the city in the window at 12 o'clock keeps changing; you will see the corresponding time for the city in question at 3 o'clock. The stylised 39.9mm steel case has 10 components.



THE ETERNAL CHARM OF **BREGUET**

4 Marine Tourbillon Chronograph

In the Marine series this new chronograph with a tourbillon has a striking appearance. The 42mm platinum case is water resistant to 100m. The hand-wound calibre 554.4 has a tourbillon that is partially made of titanium and also acts as a small seconds hand. Part of the escapement is made of silicon.

5 Classique Hora Mundi

Very different but no less classical is the Hora Mundi. Its calibre 77Fo consists of the basic calibre 777 with a module that enables the city shown in the window at 6 o'clock to correspond with the time in that time zone. The push-button at 8 o'clock ensures that the time changes instantly when another time zone is selected. The 44mm case is made of rose gold. The dial is made of gold, with a hand-engraved image of the American continent. There is also a date indicator at 12 o'clock, as well as moon phase and day and night indicator.

6 Classique Phases de Lune

Don't expect anything revolutionary from

Breguet: the brand makes technological innovations (for example, you will find silicon escapements in a number of movements), but when it comes to design it stays true to its past. Take the new Classique Phases de Lune, for example. Its 36mm rose gold case houses an automatic movement, calibre 591 DRL. The dial, which is made using the "grand feu" enamelling process, appears to come from a different century with its classical numerals. This model also features a large moon phase indicator, Breguet hands and a 38-hour power reserve.

7 Type XXI

Breguet shows its sportier side with its pilot's watches, like the Type XXI. The latest version has a 42mm titanium case and a unidirectional bezel of polished titanium with raised numerals. On the matt-black dial you will see the time, date and chronograph times plus the day and night indicator. The flyback chronograph is the automatic 584Q/1 calibre with a 45-hour power reserve. This watch is water resistant to 100m and has a rubber strap.

NOSTALGIC HAMILTON

1 Thin-O-Matic

"The American Brand Since 1892" is the motto of the now very Swiss Hamilton. But when it comes to the company's designs they take a somewhat nostalgic look back on their own American past. Take the Thin-O-Matic, a design originating from the 1960s that has been given a new lease of life, now with the ETA calibre 2824 in a slimline 38 or 42mm steel case with a leather strap or (beautiful!) a flexible metal bracelet.

2 Pan Europ

The new Pan Europ chronograph also uses the name and style of a classical model, this time from 1971. The automatic movement is the calibre H31, housed in a steel, 45mm case. The watch is water resistant to 100m and has a brown leather strap with large round holes.

CHOPARD ACCELERATES

3 L.U.C. Engine One Tourbillon

Chopard has been working on earning a permanent place at the top of *haute horlogerie* for some time. Now that the brand has an extra manufacture studio in the form of Fleurier Ebauches S.A., it is gradually starting to produce new movements in well-proportioned cases. All the available expertise,

the creativity that is inherent in a jeweller and the will (plus the capital) to get to the top help the brand to make some amazing watches, like the L.U.C. Engine One Tourbillon. It has a rectangular, polished titanium case with rounded short sides and houses a hand-wound *manufacture* movement equipped with a tourbillon. The movement is fitted "automotive style" on so-called silent blocks for improved shock absorption. Three stabiliser shafts connect the movement to the case, which measures 44.4 x 35.4mm. Other special details are the hour indicators engraved in the sapphire crystal and a large circular power reserve indicator at 12 o'clock. Like classical car seats, the strap is made of strips of stitched-together white leather.

4 L.U.C. XP Tonneau

Also new is the very plainly styled L.U.C. XP Tonneau with a tonneau-shaped case of grey gold; the case is a mere 7.22mm thick. The movement is the automatic calibre L.U.C. 3.97 which, despite being only 3.3mm thick, contains two spring barrels.





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THE GROWTH OF GRAHAM

1 Chronofighter Fortress

Things are going well with Graham. The individualistic brand is scoring with special watches like the Chronofighter with its pistol trigger to operate the chronograph. A new version of this watch, the Chronofighter Fortress, has now been produced. The name refers to the legendary Flying Fortress bomber. The case is made of brushed and polished steel and is 43mm in diameter. The automatic G1742 calibre features a column wheel chronograph. Interesting detail: the blue column wheel is styled like an aircraft propeller.

2 Silverstone Time Zone

Much more simple and elegant is the Silverstone Time Zone, in which the automatic G1714 calibre shows the time in two time zones on a black carbon dial. The 42mm case is in steel; the time in the second time zone is indicated by a hand with a red, triangular point, on a 24-hour scale on the bezel.

3 Silverstone Tourbillograph Full Black

Then there is the Silverstone Tourbillograph Full Black. The movement, calibre G1780, is made exclusively for Graham by the specialists at La Joux-Perret and is housed in a 48mm steel case with black PVD coating. All the components of the movement have also been blackened, with rhodium. Of course the dial is black too, as is the crocodile strap.



CARL F. BUCHERER SMART SIMPLEXITY

4 Patravi EvoTec Calendar

This year the prize for the best new watch goes to jeweller/watch seller Carl F. Bucherer: Simplexity. Under the label "Smart Simplexity" the brand, which was established in 1919, uses intelligent solutions for complex technical problems. That is visible, for example, in the Patravi EvoTec Calendar, a watch with the CFB A1004 calibre, which is based on the previously presented CFB A1000 calibre with peripheral rotor (a rotor weight in the form of a curved bar around the

outside of the movement) that ensures the movement is not obscured like most automatic movements. The watch indicates the day and date and also the number of the week (with a hand on a scale of 1-52, located inside the minute track.) The 42.6mm case is in steel or rose gold. The Patravi EvoTec Daydate (with its CFB A1001 calibre) is also new. This model has a pillow-shaped rather than a round case, made of steel or rose gold with a rubber bezel.



ZENITH ENJOYS SOME REFLECTION

5 Captain

There are already plenty of people with big egos in the watch community, but sometimes a true megalomaniac (always a man, never a woman!) appears on the scene. That may be a good thing for the watch brand in question, but conversely it can bring even a renowned brand to the brink of disaster. Consequently, Thierry Nataf's departure from Zenith is good news for the brand and its many fans. Under its impressive new management the company has been reflecting on its own traditions, resulting in wonderful, classic models like the Captain, which breathes new life into a model from 1952. There are three versions, with power reserve, a big date and moon phase indicator and the time in a second time zone. All three use the proprietary automatic *manufacture* Elite movement, namely calibre 682, 691 and 685

respectively. All three have an elegant 40mm case with a narrow bezel, a sapphire crystal case-back and a guilloché dial. The model with two time zones is available in steel, the other two are available in steel or rose gold.

6 El Primero Stratos Flyback Striking 10th

With the Stratos, Zenith launches a new chronograph which, in terms of design and functions, is a continuation of the Rainbow flyback chronograph that was developed for the French Air Force in 1997. The movement is an El Primero 4057B, which has the characteristic that the Zenith's Striking 10 is named for, namely enabling the chronograph hand to make a complete revolution every 10 seconds. The movement, which comprises 326 components, is

a column wheel chronograph with flyback function. The sizeable 45.5mm case is made of steel; the beautiful, unidirectional bezel has a scratch-resistant ceramic ring which contains the numerals and indicators. Surrounded by this bezel, the slightly convex sapphire crystal gets extra emphasis. The Stratos will be produced in an edition of 1,969, a reference to the year the rapidly ticking (36,000 vph) El Primero movement was born.

ELLICOTT SINCE 1738 AND 2002

Pierre-André Finazzi was one of the people behind the establishment of Graham. After he left the company he repeated the idea of giving new life to an old English watchmaker and started Ellicott in 2002. The company is named after one of the major clock and watchmakers of the 18th century, John Ellicott (1706-1772). This venerable craftsman was admitted to the Royal Society in 1738 and to commemorate this Finazzi puts this year behind his Ellicott.

1 Mach One Skymaster Aviator

The Mach One Skymaster Aviator has a hybrid case of blackened steel with a special kind of carbon to which Finazzi ascribes "stealth characteristics". The dial is made of carbon and this watch has an automatic movement.

2 Majesty Chronograph

Technically more interesting is the Majesty chronograph, the first with the so-called peripheral rotor: the main spring is wound up by a weight that revolves entirely around the outside of the movement. The pillow-shaped 42mm case is made of blackened steel, while the bezel and crown are made of steel or rose gold. The blackened movement (calibre MG3-CH) with its golden rotor is visible through the sapphire crystal case-back.

BLACK MAGIC BLACKSAND

3 Soldat

New watch brands emerge at a high rate, but most don't survive past their third year. Blacksand, established in Geneva, could be a stayer, not least because founder Alain Mouawad is a scion of the famous and well-capitalised jeweller's family. It is strange that the company, which leans heavily toward all things black, has a purple logo and brings its fans together in a Purple Club. But that is neither here nor there. The concept is simple: good Swiss movements, based on an automatic Technotime calibre, two spring barrels and a COSC and Chronofiable chronometer certificate, a sizeable (46mm) case with an unusual shape (two reinforced and raised sides) and contemporary dials. The result is recognisable watches, water resistant to 100m, with names like Soldat (with cases made of titanium, tantalum with ceramic and rose gold and titanium and ceramic).

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ROMAIN JEROME REMAINS THE ODD ONE OUT

1 Moon Dust Black and Steel Mood Chrono

Romain Jerome has become famous for using strange materials in watches. Whether it is a piece of the Titanic or some moon dust, it gives the watches something very individual, although it does tend to divert attention from the often excellent technology (such as the lugs that revolve on ball bearings!) and the ground-breaking design. The new Moon Dust Black Mood and Steel Mood chronographs look amazing and once again have something unusual in their DNA. The Black Mood has a 46mm case of blackened steel, with a carbon bezel that contains minute pieces that

came off the Apollo 11 space capsule. The black dial represents the moon floor and contains moon dust. The Steel Mood is identical but it has not been blackened; it has a grey dial. Both models have the automatic RJ001-C movement.

2 Moon Invader Chrono

The same movement is found in the new Moon Invader chronograph. As with the other Moon Dust models the case shape is reminiscent of a lunar module. In this Moon Invader Speed Metal the pieces of the Apollo 13 are contained in the steel case-back, which also features an engraved star pattern with a medallion, made of a special silver alloy, as the moon.

LOUIS ERARD 80 YEARS OLD

3 Héritage Sport Chrono

Louis Erard, based in the Swiss town of Le Noirmont, started producing watches for other brands in 1931. In 1992 the company disappeared from the market as a result of financial problems. In 2003 private investors bought the brand and initiated its rebirth: between 2003 and 2007 it produced an astonishing 50,000 watches. These days the small brand is successful thanks to a good and well-balanced collection. Emotion is the women's line, Héritage Sport and 1931 are two lines of men's watches. The new Héritage Sport Chrono houses the Valjoux 7750 movement in a 42mm steel case. It is available with a grey, blue, silver-coloured, black or mother-of-pearl dial.

4 1931

To celebrate its 80th anniversary the company has produced the new 1931 line. The watches are available in three versions: a model with moon phase indicator, time in a second time zone and a big date and as a chronograph with or without day and date.

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LONGINES HOOKED ON CLASSICS

1 Column-Wheel Chronograph Record

Longines presents a number of new models in which a classic design is combined with, sometimes, innovative technology. The Record column wheel chronograph has a direct-drive, red central seconds hand that shows the time on a vernier scale. The automatic ETA calibre A08.231 is housed in a 41mm steel case; the dial is cream-coloured or black.

2 Twenty-Four Hours

The Longines Twenty-Four Hours is a re-issue of the watch the brand used to make in the 1950s for the pilots of Swissair. The automatic ETA calibre A07 171 is surrounded by a big, 47.5mm, steel case. The time is shown on a 24-hour scale with skeletonised hands.

3 Master Collection Retrograde

And then there is the Master Collection Retrograde, a range of watches which, as the name indicates, displays different functions using retrograde displays. There is a model that shows the day, date, seconds and time in a second time zone retrograde thanks to the ETA calibre A07 L21. There is a choice of two case sizes, 41 or 44mm. Another model in the series (ETA A07 L11) shows the day, date and time in a second time zone in a visually attractive retrograde manner. This watch is also available with a 41 or 44mm steel case.

GIGA FRANCK MULLER

4 Giga Tourbillon

When you give a watch the name Giga Tourbillon you are sure to make a statement. Just so there are no misunderstandings, the "Giga" does not refer to the size of the watch, because the tonneau-shaped case measures a very nice 41.4 x 34.4mm. What is big is the tourbillon which, with its 20mm diameter, takes up half of the dial. The movement has been turned 180°, so the bridges are on the side of the dial. The use of two dual, large spring barrels gives the hand-wound movement a power reserve of 10 days. The case is made of blackened gold.

5 Elegance

Then there is the new Elegance line from Franck Muller; the case is a synthesis of the classic Cintrée Curvex case and the more modern case of the Conquistador Grand Prix that was presented last year. There are three models: a watch with a central seconds hand, a chronograph and a tourbillon model.



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HERMÈS

AND THE PERFECT WATCH STRAP



It is a strange contrast. The plain, functional building of La Montre Hermès in Brugg, Switzerland, is being renovated and will have state-of-the-art studios for the watchmakers. The future is being given shape here. But when you go down to the cellar you are back in the past. This is where the hides of calves, goats, ostriches and alligators are stored that are used to make watch straps. At Hermès this is done in the old, traditional way: by hand.

The calfskin comes from Switzerland and the Alsace, France, the alligator hides come from American farms and have been further processed in Italy (coloured and/or hand-polished). Hermès also has coloured variants of the calfskin and goat, among others in the famous Hermès orange. Because watch straps are only small, not a lot of leather is needed; in Paris, where the Hermès handbags are made, they store 20 times as much.

Somewhat confusing: the different types of leather have names, like Zermatt, which don't refer to the place of origin but are just names without any further meaning. Yet another tradition...

CUTTING

With the aid of a punch, small sheets of around 20 x 12 cm are cut out of the hides. Careful consideration is taken in the choice of the



pattern of the hide. With alligator and ostrich skin the rule applies that only the flanks are suitable for watch straps, because the markings are too coarse otherwise. The back pieces go to the handbag makers in Paris. The sheets of calfskin that have been punched out are too thick to make straps and are split by a special machine to get the right thickness. A punch is then used once again to cut out the various models and sizes. These are the end products of this department.

SADDLE STITCH

This end product goes to the studio, which employs seven people who, after thorough training, are able to make straps that will ultimately be stamped with the Hermès logo and the year. It starts with stitching together the top, an interlining of special paper and the lining (a different type of leather that is able to resist the effects of perspiration and greasy skin). This process uses the so-called saddle stitch that characterises all Hermès leather goods. In this method the stitches do not line up one

>>







after the other but are at an angle and parallel to each other. This stitch makes a stronger bond because the "perforation effect" is avoided.

HAMMERING

The stitching, which is applied with a Pfaff sewing machine, is hand-tied and the knot is pushed into a perforation and glued down. All the stitching is hammered into the leather with a ballpen hammer for improved wearer comfort; the hammering also accentuates that unique saddle stitch. Next the sides are polished, lacquered, sealed with a special kind of soldering iron, polished again, lacquered again, sealed again and polished yet again. And then the strap is finished, albeit that the two loops still have to be made and put in place. That is also manual work: cutting the long narrow strips that have been made in the cellar to size, cutting both ends at an angle, gluing and stitching. One is slid onto the strap and left loose, the other is attached to the strap with invisible stitching.

YEAR MARK

At Hermès it takes a minimum of one hour to produce the strap and more complex straps can take up to 2 hours. Each strap is checked by a

quality controller and measured with a micrometer to check the size. Only then is the strap finished and the brand name and a stamp indicating the year of production are put on the inside. It is the end of a process that is one big tribute to the perfection of traditional methods, an ode to traditions that are kept alive at Hermès with undiluted passion. ■

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HERMÈS, WATCHES SINCE 1928

La Montre Hermès was established in 1978, but by then the French family business (active since 1837 as a producer of, among other things, leather saddles and tack) already had half a century experience in watchmaking. In 1928 Hermès de Ermeto presented a watch that was developed in collaboration with Movado. This pocket watch hid the dial under leather-clad shutters; the action of opening the shutters wound up the movement at the same time. In subsequent years different watch ranges were developed, with movements from Swiss brands like Jaeger-LeCoultre, Vacheron Constantin, Universal, Minerva and Audemars Piguet and French movement producers like LIP.

After the establishment of La Montre Hermès in Biel/Bienne in 1978 Hermès developed various successful watch lines, such as Arceau, Clipper, Cape Cod and Heure H. Since 2003 La Montre Hermès has been developing its own movements and since acquiring 25% of the shares of the Vaucher Manufacture Fleurier in 2006 the brand also has its own production facilities. All watches are assembled on the premises that were opened in 1999 in Brügg, adjacent to Biel/Bienne.

The 18th century is back at Vacheron Constantin

ATELIER CABINOTIERS

Vacheron Constantin (1755) has always cherished its traditions from the past. In 2006 the brand took it a step further by restoring an 18th-century way of producing watches to its former glory. In the period before brands were really brands, wealthy customers would order their watches direct from the watchmakers. These were given the name “cabinotiers”, a name that refers to the “cabinets”, the small studios situated in the lofts of Geneva buildings where the watchmakers practised their craft.

The cabinotiers were craftsmen who made (or ordered) the movements, finished them and put them in a case. From the 18th century onwards the cabinotiers organised themselves in groups (like Guilds), each with its own speciality, such as movement makers, engravers etc. The cabinotier would comply with all the individual requirements that were feasible, resulting in unique watches. With its “Atelier Cabinotiers” Vacheron Constantin is once again offering this bespoke service.

PERSONAL SERVICE

In the first decades of its existence Vacheron Constantin produced dozens of unique pieces, and that personalised service has never really disappeared. What did disappear was the ability to fulfil not only the aesthetic but also the technical requests of customers. As a result of the progressive mechanisation and automation of the watchmaking process this proved impossible to maintain, which meant that personal preferences could only be realised in the design and decoration of the dial. The movement itself was not developed to the requirements of the customers, but on the manufacturer's own initiative. Only in highly exceptional cases would the very wealthiest on this planet be able to convince the major watch houses, like Patek Philippe and Vacheron Constantin, to custom-make a watch from start to finish.

ETHICAL COMMISSION

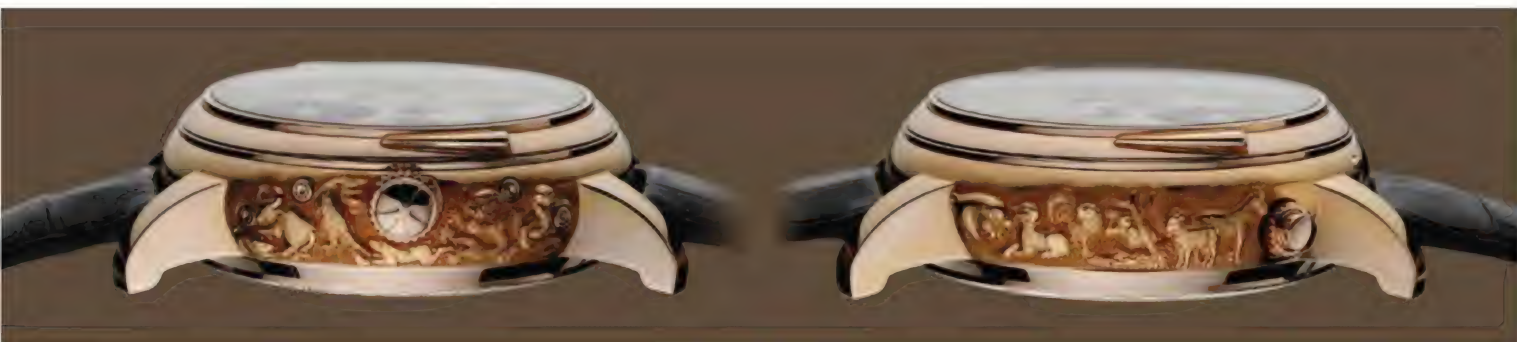
The Atelier Cabinotiers, staffed with Vacheron Constantin's very best craftsmen, was set up to revive this tradition of producing bespoke watches. The customer's wishes are determined in a personal meeting. These wishes may be aesthetic (a dial with an image of the Sistine chapel), but also technical (a sonnerie that chimes only on the customer's birthday).

In order to avoid being asked to build a watch to which the brand would be hesitant to put its name, Vacheron Constantin has established an Ethical Commission that evaluates every request and, where necessary, very politely refuses to comply with it. The customer is given a password to access a special website where he can follow every step of the production of his watch.

PHILOSOPHIA

Needless to say, Vacheron Constantin does not release the names of its customers, but – and this is very special – the brand managed to get permission to publicly present the first two commissions. The first watch was baptised “Philosophia” by the customer and shows the time in a playful way: there is a single hand that indicates the approximate time on a 24-hour scale. If the owner wants to know the exact time he uses the slide on the left side of the case to activate the minute repetition. The hand-wound movement (based on the Vacheron Constantin calibre 2755) features a tourbillon and a beautiful moon phase indicator: the moon is depicted in detail, with its craters and mountains. Polaris is also shown. The power reserve is visible through the sapphire crystal case-back, decorated with





images of the Big Dipper and Little Dipper constellations. The beautifully decorated movement consists of 522 components and, at the customer's request, bears the legend "No Un/Un". The 43mm case is made of rose gold.

VLADIMIR

The second product from the Atelier Cabinotiers is called Vladimir and has a movement that is based on the proprietary hand-wound calibre 2750. The Vladimir houses one of the world's most complicated movements: hours, minutes, a week indicator, a tourbillon, a moon phase indicator, a minute repeater, the time in a second time zone with day and night indicator and a power reserve indicator are visible on the front. The sapphire crystal case-back reveals a perpetual calendar (with day, month and date), leap year indicator, an indication of the discrepancy between the solar time and clock time (equation of time), the sunrise and sunset times and a map of the firmament. The movement that manages to show all this is constructed of 891 components, each and every one of them hand-finished and decorated. The big (47mm) case is made of rose gold, and the guilloché dial of white gold. The 12 signs of the Chinese zodiac are engraved in the side of the case. ■



Juan-Carlos Torres, CEO Vacheron Constantin “Our DNA consist of five important values”



Vacheron Constantin is recognised for its long heritage, which began as early as 1755. It is one of the most respected watch houses in Switzerland and is a true *manufacture*, able to make some or all of its own movements entirely in-house.

According to CEO Juan-Carlos Torres the company made an important leap forwards in 2005. “We began to understand and summarise our values totally. We knew the importance of our DNA, but when I became CEO in 2007, I decided we should put all these things on the table and we began to analyse the values on which we wanted to build our future. Then we asked watchmakers, customers and retailers what Vacheron Constantin means to them. Once we had established this information we created our five core values in a way that is easy to understand: excellence – quality; respecting our

traditions and know-how; perpetuating and exercising corporate responsibility; sharing our passion, and perpetuating and helping creativity. It's like the fingers of my hand. In each boutique we have a book that explains these five values.”

MORE BOUTIQUES

Mr Torres confirmed that the company is expanding its stable of boutiques and is keen to follow up opportunities in good locations in London, Paris, Milan and Rome. It opened its first boutique in the US in New York in July this year. It is already looking at premises in Paris; in London it is also looking for a suitable site, but no discussions about premises have started yet. Although the Swiss watch industry has largely recovered from the international financial crisis that hit it a couple of years ago, Vacheron Constantin took advantage of reduced demand: it took the opportunity to dedicate some free time to training. “We organised training about marketing and sales for watchmakers and about





QUAI DE L'ÎLE

a watchmaking approach for sales people. We asked our staff to be a little bit flexible – we saw other companies losing know-how, but that is one commodity that is so important to a company,” Mr Torres explained. “When I started working at Vacheron Constantin more than 25 years ago we were 55 people – and 12 of them are still with us, so it has guaranteed that our know-how will be passed on.”

UNIQUE WATCHES

“Four years ago we launched the Atelier Cabinotiers, a specific workshop for the production of unique pieces. It is based on the relationship between the final customer, the designer and the engineer. It has been developed in order to produce what very special customers want. We can change dials and cases and we can even develop specific movements for them. That’s unique – but really expensive. Of these three elements, the one that is in greatest demand, is the creation of specific movements.

Customers pay three million Swiss francs for the development of a specialised movement in the department where we have 24 people working.”

CASE DESIGN

“The term ‘Metiers d’Art’ was first used by Vacheron Constantin. But now a number of companies are responding to the growing demand for unique watches, including Cartier, Jaeger-LeCoultre, Piaget and Van Cleef & Arpels. Vacheron Constantin has a patent on the name, but although it is a common name nobody else can use it in advertising, except Vacheron Constantin because we have the patent on the name.

“Within the company we have four watch designers, including Vincent Kauffmann, who is in charge of design. He has worked for the company for more than 20 years. He designed the Patrimony in just 20 minutes – and the dial in half a day: I was with him when he designed it.”

When Mr Kauffmann joined the company in 1990, case design was outsourced and he worked on the dials. Then, in 1999-2000, when the case design studio that the company worked with was sold to another brand, Vacheron Constantin decided to bring all the expertise in-house and create a true design department.

Torres, “In the production of a Vacheron Constantin movement, components made by machines only account for 7% of the total: the major part of the cost is accounted for by the skilled craftsmanship needed to fashion, decorate, assemble and regulate the movement. Maybe we are not in line with other watch companies now, but a brand like Vacheron Constantin has to be the guardian of the temple. If we want to honour our claim that we can repair any timepieces since the company started in 1755, we have to maintain all these crafts.” ■

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REFERENCE 10726, VACHERON CONSTANTIN'S THINNEST POCKET WATCH

TREASURES OF VACHERON CONSTANTIN

The first major public exhibition of the history of Vacheron Constantin was held this summer in Singapore and offered an opportunity for visitors to discover the evolution of time measurement since the founding of the company in 1755. They were able to travel back through time by studying more than 180 exceptional pieces from the manufacture. The exhibition portrayed the evolution of watchmaking, its industry and its craftsmanship from the 18th century to the present day. Timepieces ranging from very early pocket watches and clocks to jewelled timepieces and grandes complications were represented in this exhibition. The star item, Les Bergers d'Acadie pocket watch, was created in 1923.



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PATEK PHILIPPE PAYS TRIBUTE TO ITSELF

When you are the best in the world there are two things you can do: blow your own trumpet in immoderate arrogance, or quietly and with dignity do everything you can to stay number one. At Patek Philippe they are used to praise. The simple fact that every serious watch auction is dominated by classical watches from the Geneva brand confirms its unique status time and time again. And another confirmation: customers accept waiting times they would not put up with from any other supplier. Patek Philippe celebrates all its own qualities with watches that pay tribute to its own history. The brand honours itself and is the only one that can do so without embarrassment.

The story officially started on May 1, 1839 with the establishment of Patek, Czapek & Co. These were the names of two Poles, soldier Antoine Norbert de Patek (born in 1812 as Juliusz Gruzewski but raised into the peerage by Pope Pius IX) and watchmaker Francizek Czapek (who later changed his name to François). Both ended up in Geneva after various wanderings and started working together.

PATEK

The small company produced around 200 pocket watches per year and soon started to keep meticulous records of its sales. From number 63 onward the number, price and buyer were written down, a practice that continues to this day. Czapek started for himself in 1845 and De Patek started working with French engineer Adrien Philippe, whom he met in 1844 during the World Expo in Paris. With lawyer Vincent Gostkowski (another Pole) as the third partner they established Patek & Cie, based at Quai des Bergues 15 in Geneva (the building still belongs to Patek Philippe today).

PHILIPPE

With Adrien Philippe De Patek had managed to attract one of the biggest watchmakers of his era. He developed innovations like the system of winding the movement by using a crown, the perpetual calendar and the freely suspended spring. Perhaps even more important was a system put into use in 1848, which uses as many identical components as possible in different movements, a revolution that helped Patek & Cie through the economic crisis of that time. In 1851 Adrien Philippe received the honour that was his due: the company was renamed Patek, Philippe & Cie. Vincent Gostkowski withdrew from the company in 1876 and De Patek died a year later. Adrien Philippe took his last breath in 1894. By then the management of the company had already been handed over to his youngest son Joseph Emile and to François Antoine Conty. Incidentally, after the death of Adrien Philippe the ownership of the company moved into the hands of the staff!



MANUFACTURE

By the end of the 19th century Patek Philippe already had a unique reputation. That is also evident in the many patents the company acquired, like the one for a rattrapante chronograph. Since 1881 Patek Philippe has been capable of making every single watch component in-house. One interesting detail is that its success also resulted in imitations coming onto the market and the first court case (in 1891) against a company that thought it could market watches under the name of Patek & Cie and Patek, Geneva. And oh yes: Patek Philippe also had the honour of making the first Swiss wrist watch, a woman's watch that was produced for the Hungarian Countess Koscowicz in 1868.

STERN

As a result of the global economic disaster at the end of the 1920s Patek Philippe got into major trouble. In 1932 the company was taken over by a dial supplier, the brothers Charles and Jean Stern. Since then Patek Philippe remained a family business with first Charles' son Henri at the helm, then Henri's son Philippe (who changed the name into the current name of Patek Philippe SA) and, today, Philippe's son Thierry. In 1936 the company started making a profit again and also invested in technological innovation. This resulted in 40 patents between 1949 and 1979.



A. NORBERT DE PATEK



ADRIEN PHILIPPE



NAUTILUS, REFERENCE 5980R

REFERENCE 5208P



LONELY HEIGHTS

Under Stern, Patek Philippe focused once again on one activity: the development and in-house production of masterly, mechanical movements. It is a somewhat ignored fact that the company also developed and manufactures high quality quartz movements for women's watches, which the company began comprehensively researching in 1948.

Patek Philippe does not provide exact production figures, but it is safe to assume that around 40,000 watches per year emerge from the hyper-modern manufacture. This requires around 1,000 employees, including more than 200 of the world's best movement makers. The company has in-house craftsmen who are masters of the seven classical disciplines of *haute horlogerie*: designers, movement makers, goldsmiths, jewellers, engravers,

enamellers and chainsmiths. These days they are assisted by high-tech machinery and computers, but they are still capable of making every watch by hand: in this company technology is used only if it can improve the quality.

NEW MATERIALS

What is special about Patek Philippe is that it cherishes all the old values but is not afraid of technological adventures. Back in 2005 the company presented an anchor wheel made of silicon, followed by a balance wheel and, in 2006, the Spiromax balance spring of monocrystalline silicon. Such innovations are subsequently used quickly in regular movements. Talking about movements: Patek Philippe does not use just a few basic movements, like many manufacturers, but has around 20 different basic calibres, each of which took 3 to 5 years to develop. In the long history of Patek Philippe the company has made just over 1 million, well documented, watches and since the end of the 19th century, they have featured the Calatrava cross as their identifying mark. It is this cross that is the symbol of the quest for perfection that is the foundation of every watch. ■

PATEK PHILIPPE IN NUMBERS

1,300	EMPLOYEES
200	QUALIFIED WATCHMAKERS
480	OUTLETS IN 70 COUNTRIES
20	BASIC CALIBRES
+ 50	MOVEMENT REFERENCES
+ 10,000	DIFFERENT COMPONENTS
~ 15,000,000	COMPONENTS USED IN PRODUCTION ANNUALLY
+ 400	STATE-OF-THE-ART PRECISION AND PRODUCTION MACHINES
~ 40,000	WATCHES PER YEAR (30,000 MECHANICAL MOVEMENTS AND 10,000 QUARTZ AND WOMEN'S MODELS)

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SANDRINE STERN, CREATIVE DIRECTOR AT PATEK PHILIPPE

“THE BEST OF THE BEST AND PREFERABLY EVEN MORE”

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Patek Philippe, considered by many watch aficionados the world's best *manufacture*, goes its own way. The brand is known for its classical, traditionally made watches and, partly for this reason, is mainly popular with men. This may be why the women's watches, which the company has been producing since 1932, always stay somewhat in the shade. But with Creative Director Sandrine Stern the tide is slowly turning.

Sandrine Stefani, the wife of Managing Director Thierry Stern, comes from a family of jewellers. Until she was 22 she worked in her father's shop, where she was responsible for the sales and service department. This is where she discovered her passion for jewellery and precious stones. Watches followed later, when she was studying. Stern: "I was looking for a temporary job to pay for my studies and the vacancy at Patek Philippe appealed to me right away: after all, it was and is one of the world's biggest manufactures. Initially I was only going to work there for three months but when my contract was finished I was offered a permanent position in 1995: the start of my Patek Philippe adventure!"

A SUCCESS

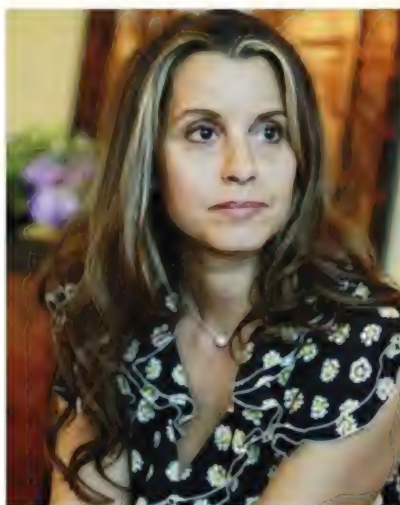
From day one Stern did everything she could to get integrated into the watch culture as quickly as possible. She spent the first three years in the commercial and marketing department, which gave her a good idea of what sells, and how. Stern: "In that period the Twenty-4 women's line was being developed. It was a new collection and we had to choose what colours we would be using. We wanted to launch it in a rose gold version, but we were still looking for three different dials. Without discussing it with my husband I had a black, white and brown dial made. At the crucial moment I showed Thierry the rose gold Twenty-4 with the brown dial and said: 'Look at this, it's perfect!'. Ultimately this became the most successful model. For me personally this was also a major conquest: it was my first serious move in the watch world. I discovered that I had a sense of colour, material and shape."

BOUNDARIES

Next, Stern spent nine years in the design department; in October 2007 she became responsible for women's watches and special editions. It wasn't until 2009 that she was given full control of the design department, including men's watches, and that huge responsibility now rests on her shoulders. Stern: "Patek Philippe stands for a certain level of quality: the best of the best and preferably even more. That means we always have to continue to innovate, we cannot stay at one particular level and say 'we are the best'. In the design department we continuously work on this Patek Philippe quality with as many as nine people. One of them specialises in 3D: he makes the mock-ups and prototypes."

WOMAN AT THE TOP

As is the case with many high-end brands, the focus is on men's watches. This is not surprising if you realise that the vast majority of Patek Philippe's customers are men, and that in the past watches were mainly designed as a practical instrument for men. Still, Patek



Philippe was looking at feminine elegance at an early stage; in 1932 the company introduced its first women's model to the market. Models with complications like a moon phase indicator, annual calendar and second time zone followed. As the only Swiss female Creative Director, just how big is Stern's influence on the ratio of men's and women's watches? "It is true that I tend to push the women's collection a bit. I want to design a proper women's watch, not simply adapt a man's model. In recent years the demand for specific women's watches has also increased. Women have become more independent, have good jobs and a large social circle and are therefore more often in contact with men who wear a nice watch. They are learning to appreciate *haute horlogerie*."

PATEK PHILIPPE'S WOMEN'S COLLECTION

Calatrava (1932) Over the years this watch has grown into the style icon of Patek Philippe, for both men and women. Characteristics: clear lines, subtle elegance and its functionality.

Gondolo (1993) A model based on the "Chronometro Gondolo" collection, designed by Patek Philippe between 1902 and 1930 for the renowned Brazilian retailer Gondolo & Labouriau.

Twenty-4 (1999) This collection is a modern interpretation of the Gondolo. It was designed for sophisticated, modern women who are looking for a watch that reflects their style.

Aquanaut (2005) The more youthful line of Patek Philippe, which is related to the somewhat more classical Nautilus. The Aquanaut has a sporty look and a contemporary design.

Nautilus (2009) Female variant of the men's collection that is available with a white or rose gold case (32mm) with diamonds on the bezel and a silver-white or anthracite dial.

"It is true that I tend to push the women's collection a bit"

TWENTY-4

Stern is all too willing to show us her favourite: of course it is the Twenty-4. "I think this is a beautiful model and wear it every day with great pleasure. But the Worldtime Lady is not to be sniffed at either. It was not an easy job to produce that watch. The movement was mainly meant for men rather than women, so we had to find a solution for that and it had to become a feminine, colourful watch that would not resemble the men's collection. But that is part of the job: thinking about it, discussing it and finding a solution." So the message is clear: at Patek Philippe the customer is King and, with Sandrine Stern at the helm, Queen as well. ■



PATEK PHILIPPE TAKES A QUANTUM LEAP FORWARD

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EPFL

A new Patek Philippe Chair has been created with EPFL (Ecole Polytechnique Fédérale de Lausanne), dedicated to the application of new micro- and nanotechnology to watchmaking. Its goal is to develop new high-tech materials and conduct research for the flourishing watchmaking industry. Patek Philippe's contribution will be to fund the position of a professor and his or her research team – and EPFL will provide the infrastructure. The new Chair will be part of the Neuchâtel-based Institute of Microengineering, which has been part of EPFL since 2009.

By throwing out the balance wheel and replacing it with revolutionary new technology, Patek Philippe has given us an insight into the future direction it plans to take – a significant pointer to the future.

Patek Philippe is renowned for its fine craftsmanship and its expertise in working with traditional materials, but in the last few years it has been one of the pioneers in the use of silicon. Earlier this year the company took a major step forward with the introduction of an important new model, called the 5550P, a perpetual calendar model in which the conventional balance wheel has been thrown out. The new technology has been introduced using a new perpetual calendar movement, calibre 240 Q Si, which is based on the ultra-thin self-winding calibre 240.

A GIANT STEP

Thierry Stern, the company's president, took the unexpected step for this very conservative company of describing the new movement as "revolutionary – a giant step ahead in performance". He said he believed it marked a huge jump, the biggest step forward for the company in the last 50 years.

Patek Philippe has steadily introduced more silicon technology into its movements with the launch of Spiromax and Pulsomax and now, in its Oscillomax movement has a revolutionary silicon balance which is not a wheel, but a structure with two diagonally opposed circular sectors in Silinvar filled with 24ct gold to concentrate as much mass as possible at its outer ends. This new balance marks the first step by Patek Philippe towards making the conventional balance wheel redundant. The air resistance of a conventional circular balance wheel alone accounts for estimated friction losses of about 60%. The new low density of Silinvar reduces the

mass at the arbor by nearly two thirds. Patek Philippe says that this new balance contributes to performance gains in the movement. The chassis of the balance is etched out of monocrystalline silicon wafers using the DRIE (deep reactive ion etching) process and converted to Silinvar by means of oxidation. The balance features four small slotted poising weights so that the rate of the movement can be regulated.

INNOVATION VS TRADITION

Thierry Stern said that there is no rush to expand the use of silicon, because "it is essential to move one step at a time." But he would like to use the revolutionary Oscillomax system in most, if not all, Patek Philippe calibres within five years.

The ultra-thin self-winding calibre 240, which has a 30-year history, was chosen to present the advantages of Silinvar technology. It shows that even an ingeniously designed movement like the still has great potential. In the 2011 version, being made in a limited edition of just 300 Advanced Research Timepieces, the perpetual calendar requires a movement that provides a considerable amount of energy. It advances the date, day of the week and moon phase indicator on a daily basis, as well as changing the month and year at the appropriate times. This made it an ideal candidate to demonstrate the energy efficiency of the new Oscillomax balance.

A limited edition timepiece has been dedicated to each Patek Philippe Advanced Research innovation so far, and so it comes as no surprise that the same philosophy has been applied to the new Gyromax Si balance. The designation of the calibre 240 Q Si is self-explanatory, as always when you understand Patek Philippe's system. Q stands for *quantième perpétuel* (French for perpetual calendar) and Si stands for Silicon technology. The letters Si relate to the new technology that has boosted the power reserve from 48 to 70 hours.





GIROMAX SI

The company considers this technology to be responsible for what it describes as a quantum leap forward in the classic movement. It accounts for a significant increase of energy efficiency attributable to the innovative Oscillomax subsystem, and particularly the Pulsomax escapement and the Gyromax balance. This gain is based on the perceptibly lower mass of the Silinvar parts, when compared to conventional components, as well as the optimised geometry of the lever and escape wheel, and on the much improved aerodynamics and mass distribution of the Gyromax Si® balance. Greater efficiency is achieved by dissipating less energy and this has resulted in a remarkable



increase in the power reserve of 50% – without any modifications to the main spring, the frequency or the moment of inertia of the balance. The efficiency of the winding train has also been improved noticeably.

The Gyromax adjustment concept was developed by Patek Philippe in the 1940s and received patent protection in 1951. Now, at the age of 60, it is being superseded by this very worth successor, designated the Gyromax Si balance.

The special edition Patek Philippe Advanced Research Perpetual Calendar has a power reserve of up to seven hours. This allows it to be set aside for an entire weekend without the perpetual calendar indicator needing to be reset on Monday.

SPIROMAX

Another significant element of the Oscillomax ensemble is the patented Spiromax balance spring made of Silinvar. It has superior material qualities and its patented geometry with the Patek Philippe terminal curve, integrated collet and stud attachment deliver a significant improvement in isochronism. It not only breathes symmetrically, despite being flat, but is also antimagnetic, corrosion resistant and extremely insensitive to shocks. With no trade-off in terms of isochronism, the Spiromax balance spring is three times flatter than a traditional Breguet spring – and this makes it ideal for use in ultra-thin movements.

As aficionados would expect, the 5550P Perpetual Calendar of the Advanced Research series is subject to the same strict criteria defined by the

Patek Philippe Seal (the company's own equivalent of the Geneva Seal), despite its innovative components. The maximum deviation rate is -3 to +2 seconds in 24 hours for all watches with a diameter bigger than 20mm. In compliance with the standards of this seal, the movement is lavishly finished by hand to the highest standards of watchmaking artistry, with decoration carried out by hand and with the use of gently rounded and polished chamfers, as well as gold-filled engraving. The revolutionary escapement can be admired through the sapphire crystal case-back and a loupe over the Oscillomax subsystem magnifies these innovative components.

CLASSIC STYLING

Despite its use of revolutionary technology, the 5550P Perpetual Calendar has retained the classic personality that fans of the brand adore. Its Calatrava style case has curved lugs and a rounded bezel and is crafted in platinum, using cold-forming techniques. Unusually, because the correction push-piece for the moon phase indicator is positioned between the lugs at 6 o'clock, the typical 0.02ct diamond that identifies the company's platinum watches is positioned at 12 o'clock. The dial has a silvery grey colour with a vertical satin finish, a crisp "railway track" minute scale with applied luminous hour dots, straight obus hour markers in 18ct rose gold and slender, leaf-shaped hour and minute hands with Superluminova coatings. It also bears the Patek Philippe Geneva signature, the Advanced Research inscription, and calendar scales in a modern sans-serif font.

EXCLUSIVE CHRONOGRAPHS

In May, an exclusive exhibition of some of the finest Patek Philippe chronographs ever made was showcased for the first time anywhere in the world at London's Battersea Power Station – inside a magnificent temporary structure set up inside the derelict shell of the famous old building. Guests included collectors, authorised distributors in the UK and members of the press. They had the opportunity to meet a Patek Philippe watchmaker and to meet a number of members of Patek Philippe's staff, including Mark Hearn, managing director of the company's UK subsidiary.

The most difficult decision for the company in launching the 5550P will be to decide who should be allowed to buy one, because Thierry Stern is determined that it should only be sold to genuine collectors, and not speculators. As with previous Advanced Research models, it will not be sold at a premium price. It's a pity other companies don't adopt the same approach with their limited editions. ■

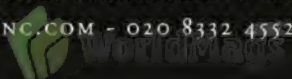


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PATEK PHILIPPE'S FIRST REGULATOR

You could be forgiven for thinking that by now Patek Philippe has incorporated just about every classical watch principle in one of its models. But this is not the case: until recently the Geneva brand had never made a regulator, the visually striking model in which the hours and seconds are indicated on a decentralised subsidiary dials and the minutes are shown with a central hand.

This split between the turning points of the hours, seconds and minute hand was devised more than two centuries ago. The objective was to ensure that the view of the seconds hand would never be obstructed by an hour hand in front of it. In those days this was useful for the very accurate clocks that were used as a reference to set other clocks and pocket watches by. In 2011 this usefulness may be doubtful, but a regulator is certainly an aesthetically pleasing watch.

HIGH-TECH INNOVATIONS

Patek Philippe used to make regulator clocks, but this is the first time the company has used the principle in a wrist watch: reference 5235. Based on the flat calibre 240 with its micro-rotor, which was presented in 1977, the calibre 31-260 REG QA was developed. This movement has 320 components and features an annual calendar; the month, day and date can be read in three windows and the date only has to be adjusted when the month changes from February to March. A striking feature on the two-tone silver-grey dial is the large seconds hand.

The classical movement still harbours a number of innovations. For example, the balance spring and a number of other components of the escapement are made of Silinvar, a special silicon variant that requires no lubrication. By recalculating the train and especially the shapes of the wheels the transmission of energy from the main spring to the escapement has been improved and wear has been reduced. An extra-long main spring guarantees a 60-hour power reserve. Another striking feature is that the movement has the unusual frequency of 23,040 vph, which has positive consequences for its accuracy. Reference 5235 has a 40.5mm white gold case in the Calatrava style. ■

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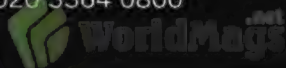
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DISCOVERING AN EASTERN SECRET

Until a year ago, Grand Seiko was one of the best kept secrets in the watch industry outside Japan. It is the most prestigious brand ever created by the Seiko group, but production has been so limited in the past and demand is so high in the domestic market that it has never marketed in the West.





That changed a year ago when sales of Grand Seiko were first rolled out in Europe, but only in carefully selected outlets. Rob Wilson, European marketing director of Seiko, says, "Now that our roll-out across the world is underway, we can see that thanks to the internet and the huge network of collectors it unites, there is an army of Grand Seiko enthusiasts who are delighted to see that is more visible and more available internationally. Thanks to them, we have had excellent results so far. Outside Japan, Grand Seiko may not yet be known as a major player in the luxury watch market, but it will very soon be one, just as it already is in its home market. We launched it in Europe just a year ago and we have been delighted with its reception. We have good outlets in all the major markets, plus our own stores in Paris and Amsterdam. It's great that the brand is now visible in high profile locations in London, Paris, Berlin, Rome, Vienna, Stockholm, Tel Aviv, Istanbul and other major cities."

In the UK, Grand Seiko has been available exclusively at Jura Watches in Mayfair. Matt Warren, director of Jura, says, "Grand Seiko watches have always had an aura of mystery around them, as they were only sold in Japan until recently. There was a pent-up demand for Grand Seiko that we had noticed since we started trading in 2007 – and we received a lot of positive feedback from customers about the brand before we launched it in the UK. You have to try the watches before you pass any judgement on the brand. The look and feel is of a high standard."

PURE AND TRADITIONAL

The style that still defines the brand today was created when it was founded in 1960. It was derived directly from the Grand Seiko concept of understatement, simplicity and perfection, but the designers also wanted to create watches that sparkled with quality. They succeeded beyond their wildest dreams. From the outset, the Grand Seiko criterion of precision and reliability was set at a higher level than any previously achieved by Seiko and higher than all the international chronometer standards. The challenge was considerable, as it was necessary to develop new skills and technologies, but Seiko's designers, technicians and master watches rose to the

challenge very successfully.

Today, just as 50 years ago, Grand Seiko focuses on the pure essentials of watchmaking. The brand still strives to provide watch lovers with the ultimate, functional watch, with no unnecessary elaboration or decoration.

KING OF WATCHES

Since 1960 when the brand was launched, the symbol of Grand Seiko has been a lion, and it has graced the case-back of every watch. A lion was chosen because the Seiko team was determined to create the most advanced practical watch in the world – a timepiece that would be the "King of Watches".

To ensure good legibility, even in poor light conditions, the hands and markers have a sculpted shape and their surface is polished to a razor edge, so that even the tiniest ray of light reflects off its surfaces. Unlike any other watch company, Seiko makes all parts its own like main and balance springs and even its own lubricating oils and luminous materials, as well as quartz crystals and batteries for its quartz watches.

Also the case is polished by hand by experienced craftsmen. The mirror finish on the side of the case has no distortion and this is achieved by means of a process called Zaratsu, or blade polishing. This involves applying a rotating tin disc against the case at a very precise angle. Only the most skilful and experienced craftsmen are entrusted with the task. Every Grand Seiko has been designed with longevity and to this end, each case can be completely dismantled so that individual parts can be repaired or refurbished if necessary.

The same level of attention to detail and finish is applied to the bracelet. The clasp has a three-fold construction with a double push-button on both sides to provide a secure lock. The look and feel of the bracelets has always been a crucial element of Grand Seiko models. Each link has a curved shape that is appropriate for the thickness of the case and each component helps to ensure a perfect fit on any wrist.

MECHANICAL MOVEMENT

Mechanical Grand Seiko watches remained in production until quartz watches proved so successful that most companies reduced or ceased the production of mechanical watches. When it



became clear that a revival of interest in mechanical watches was emerging, Seiko revived the production of Grand Seiko models and launched the first new Grand Seiko mechanical calibre in 20 years. It set a new standard, with cutting edge production technology making possible a new interpretation of the traditional values of Grand Seiko, when combined with the finest watchmaking skills.

Today, three of the key calibres used in Grand Seiko are the 9S, which features traditional craftsmanship. Calibre 9F takes quartz timekeeping to new levels of refinement, and Spring Drive calibre 9R uses some of the most advanced watchmaking to solve the oldest challenge of all – that of displaying time precisely and continuously – and not in small steps.

The Anniversary Collection shows that Grand Seiko is still at the forefront of watchmaking innovation. The essence of the brand flows through each technology, mechanical, quartz and Seiko's revolutionary Spring Drive technology – which is a remarkable achievement. ■

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The lost watch glory of FRANCE

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With more than 62 million inhabitants France is an important market for watches, but by far the most watches that are sold each year come from Switzerland. For the Swiss watch industry France came in third place in 2010, after the United States but before China (which has now overtaken France), with an export value of 1,167 million Swiss francs. France used to have its own flourishing industry, but very little is left of it. In a series of two articles, Jan C. Hubert describes the rise and fall of the French watch industry.

It's been said that Dover Castle on the English south-eastern coast had a mechanical clock as early as the 13th century, but it is more likely that this clock was on French soil. It has in any case been established that the Cathedral of Beauvais had a tower clock in the year 1300. These first tower clocks only had a single hand that indicated the hours; all that was needed in those days. Furthermore, the movements were so inaccurate that it was pointless to show the minutes.

CHURCH AND NOBILITY

In the 14th century all the important churches in France followed this example because a tower clock, visible from a great distance, was considered a status symbol and a sign of the power held by the church. The movements were made of cast iron and powered by weights; it

>>



BREGUET POCKET WATCH No. 1188



LOUIS MOINET GEOGRAPH (2011)



was soon realised that clock tower movements could also be used to do something other than turning the hand, and in the renowned and prosperous Cluny monastery a clock was installed in 1340 that had a glockenspiel and moving figurines.

If the church had clocks the nobility, could not lag behind: castles also offered plenty of space for a clock. The miniaturisation of the big movements also started fairly early on, because with an indoor clock you made a real impression. King Philippe IV le Bel (Philip the Fair, 1268-1314) had a silver long-case clock with a double weight drive. Of King Charles VI le Fou (Charles the Mad, 1368-1422) it is said that his insanity was partly due to the fact that he was busy at night setting the many clocks in his Palace.

FRENCH GROWTH PERIOD

As early as the 15th century the introduction of springs ensured that the movement could be made much more compactly and in the next century the first portable clocks appeared. Where this first happened is a point of dispute between France, Italy and Germany, but it may be that this happened more or less simultaneously in a number of places. It is an

undisputed fact that France played a leading role in these developments. It is in any case known that as early as 1480 Louis XI of France paid 16 livres (pounds) for a portable clock. French master clockmakers united in a Guild and spread throughout Europe. A period of growth followed that lasted at least two centuries, roughly from 1580 to 1780.

Essential to the development of the movement were the inventions of Christiaan Huygens (1629-1695), first the pendulum movement (1657) followed by the balance or balance wheel (1675). The balance in particular was important, because this made it possible for the movement to work in any position. In short: this made it possible to make well-functioning pocket watches – the first pocket watch, made in Southern Germany by Henlein (1480-1542), could not exactly be called reliable.

Clocks and pocket watches quickly became much more than just instruments for reading the time: they became ornaments and pieces of jewellery and their production provided work for goldsmiths, engravers, enamellers and diamond setters. In this area, too, French products were leading the world.

ABSOLUTE TOP

In the 18th century the very first watchmakers were found in Paris. The very top position was held by Breguet, but names like Berthoud, Le Roy, Lepaute and Lépine are still famous today. The following overview of a number of important or special French watchmakers from this flourishing era will show that not all of them were born in France, but that they were attracted by Paris, which was then the centre of *haute horlogerie*. Often the top people in the business were related or knew each other. Some of the names continue to live as watch brands, sometimes after being reborn in modern times.

BIG NAMES

JULIEN LE ROY (1686-1759) was born in Tours (France) and had made his first clock by the time he was 13. In 1699 he moved to Paris where he became a master clockmaker in 1713. He became the Chairman of the Société des Arts and in 1739 King Louis XV appointed him Horloger Ordinaire du Roi. Le Roy had his studio in the Rue de Harlay, where he worked until his death in 1759.

PIERRE LE ROY (1717-1785), the oldest son of Julien, was also a brilliant watchmaker. He continued his father's business until the start of the 1780s. He made a number of important inventions that formed the basis for the modern chronometer: the detent escapement, the balance that corrects for temperature variations and the isochronic balance spring. He built his masterpiece, featuring all three inventions, in 1766: a chronometer that was as good as the H4-chronometer made by John Harrison. Three years later the Académie Française awarded him a double prize for the best way to measure time at sea. Although he was appointed Horloger du Roi in 1760, he was so disappointed





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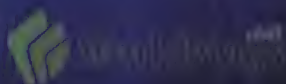
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PIERRE-LOUIS BERTHOUD "GRANDE
MONTRE MARINE" (1809-1811),
HOROLOGE DE LA MARINA No. 130



that Ferdinand Berthoud was appointed Horloger de Marine instead of him that he withdrew from the business. He died in Vitry in 1785.

FERDINAND BERTHOUD (1729-1807) was born in the Swiss district of Neuchâtel but settled in Paris as early as 1745 – it is generally thought he joined the studio of Julien Le Roy. He made the first good ship's chronometers and, as we said earlier, became Horloger de Marine. In 1764 the Académie Française was instructed by the King to test Berthoud's ship's chronometer No. 3 at sea to assess whether it was accurate enough to resolve the problem of determining the degree of longitude at sea, which was an urgent problem for French ships as well. For reasons that remain unclear the official report was never published, but it is safe to assume that No. 3 did its job. In 1773 Berthoud was appointed Horloger du Roi, after he had already been made a member of the Royal Society in London in 1764.

PIERRE-LOUIS BERTHOUD (1754-1813) was a nephew of Ferdinand and also Swiss. His uncle brought him to Paris, he returned to Switzerland, but in 1784 he ended up taking on the management of the studio in Paris and took over the studio after his uncle died in 1807. He made a total of some 150 chronometers, including No. 9. This chronometer, in which he incorporated a new concept, is one of the most important watches in French watch history. Like his uncle, Pierre-Louis was made Horloger de Marine (and would, in turn, be succeeded by

Breguet) and is buried in the famous Père-Lachaise cemetery in Paris.

JEAN-ANDRÉ LEPAUTE (1720-1787 OR 1789) was born in Mogues in the north of France. He left for Paris, where he started his own studio and was assisted by his younger brother Jean-Baptiste (1727-1802). His reputation grew quickly and he not only became Horloger du Roi (as did Jean-Baptiste), but was even given his own lodgement in the Palais du Luxembourg by the French King. He received commissions for a large number of public clocks and he published books on watchmaking. In 1753 he developed the "pin pallet" escapement, with pins on either side of the wheel, that quickly became broadly used.

JEAN-ANTOINE LÉPINE (1720-1814) was born in Challex, France. He mainly learned the trade from Decrose, a Swiss watchmaker, and moved to Paris in 1744. Here he apprenticed himself to watchmaker André-Charles Caron (1698-1775), the father of De Beaumarchais (more about him later). In 1756 he married the daughter of Caron after which he worked with his father-in-law under the name "Caron et Lépine" until 1769. In 1765 he was appointed Horloger du Roi by King Louis XV.

Lépine devised an important new construction for movements in 1770. Instead of the usual system with two plates flanking the movement and the balance on top of the top plate, Lépine used a single plate on which the movement was fitted by means of bridges. This not only made it much easier to assemble and repair the movement, it also made it possible to fit the balance on the side, which meant the

LÉPINE WATCH WITH 15-MINUTE
REPETITION (CIRCA 1780)



ROYAL BLUE LÉPINE
(CIRCA 1788)



entire movement became much thinner. Lépine had the spring barrel drive the movement directly, without a fusee, and he used interchangeable components, the foundation of the later mass production.

One type of pocket watch (usually without a lid) with the small seconds hand dial in line with the winding spindle and crown still bears the name Lépine (if the seconds hand dial and the winding spindle are at a 90° angle we talk about a *savonnette* or hunter, nearly always with a lid).

Lépine was also responsible for a new repetition mechanism, a winding system without a key and a watch case with invisible hinges; he was also the first to use Arabic numerals for hours and minutes.

Lépine knew Voltaire and helped the writer with the start of his watch company in Ferney where, according to some sources, he spent a year and a half. He was in any case a customer of Ferney until 1792.

Around 1793 he passed his studio on to his son-in-law, Claude-Pierre Raguét, but continued to work there until his death. The company continued to use its founder's name until around 1916.

ABRAHAM-LOUIS BREGUET (1747-1823) was born in Neuchâtel but moved to Paris at age 15, where he completed his training as a watchmaker. Thanks to a wealthy wife he was able to start his own studio-cum-shop on the Quai de l'Horloge, where he developed into the greatest watchmaker of all times, with dozens of improvements and many minor and major inventions to his name. Even today there is virtually no movement complication to which Breguet did not contribute significantly.

In 1780 he presented a watch with automatic winding and two spring barrels and three years later the spring for repetition movements. At the start of the French Revolution he returned to Switzerland and subsequently also spent some time in London. In 1795 he returned to Paris and in the years to follow he released one spectacular creation after another. The tourbillon, shock absorption, improved automatic winding, the perpetual calendar, the guilloché dial, the blued "pomme" hands: Breguet single-handedly changed the face of the watch world. In his lifetime he received the very highest accolades, not just in France (Horloger de Marine, member of the



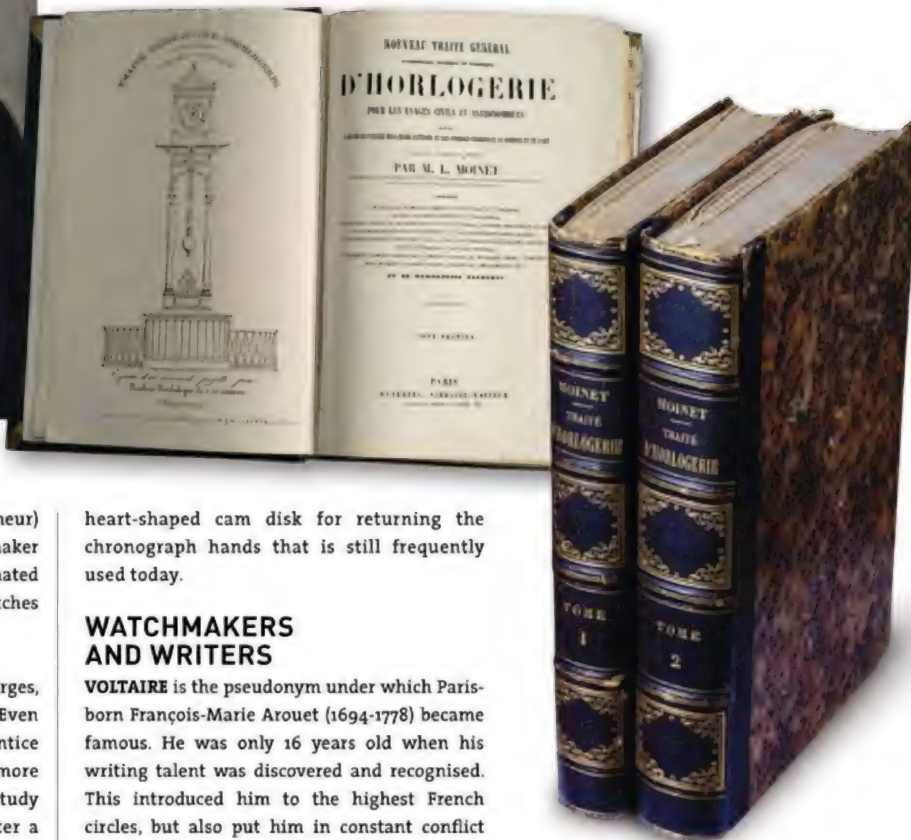
ABRAHAM-LOUIS BREGUET



MARIE-ANTOINETTE POCKET WATCH (1827)



TRAITÉ D'HORLOGERIE



Académie des Sciences, the Légion d'honneur) but also in other countries (official watchmaker to the Czar and the Russian Navy). It is estimated that during his lifetime some 5,500 watches bearing his name were made.

LOUIS MOINET (1768-1853) was born in Bourges, France, the son of a rich farmer's family. Even when still in school he was already apprentice to a watchmaker. However, he had many more talents. At age 20 he went to Rome to study sculpture, painting and architecture. After a subsequent 5-year stay in Florence he returned to Paris where, in 1795, he was appointed Professor of Fine Arts at the Louvre. In Paris he also returned to watchmaking and in the period 1818-1822 he worked closely with Breguet and became his personal adviser. He also became president of the Société Chronométrique. Moinet devised many improvements for movements and made clocks for Napoleon Bonaparte and his Field Marshalls Murat and Ney, Czar Alexander I of Russia, American Presidents Thomas Jefferson and James Monroe and King George IV of England. For his astronomical observations he developed a counter in the shape of a clock that indicated 1/60th of a second. However, his masterpiece was the "Traité d'Horlogerie", a kind of encyclopaedia in two parts that took him 20 years to write and was published in 1848, and is possibly the best work ever written about watchmaking. Louis Moinet died in Paris in 1853.

JOSEPH-THADDEUS WINNERL (1799-1886) was an Austrian watchmaker who settled in Paris. He made chronometers and an astronomical clock for the Paris Observatory. In 1831 he presented a mechanism for a "rattrapante" chronograph that used one hand, followed seven years later by a second "rattrapante" mechanism for a chronograph with two chronograph hands. This mechanism had the

heart-shaped cam disk for returning the chronograph hands that is still frequently used today.

WATCHMAKERS AND WRITERS

VOLTAIRE is the pseudonym under which Paris-born François-Marie Arouet (1694-1778) became famous. He was only 16 years old when his writing talent was discovered and recognised. This introduced him to the highest French circles, but also put him in constant conflict with the French government and the Catholic Church, so that he not only ended up in jail but also had to escape France with some regularity. His happiest years were spent in the company of Émilie, Marquise du Châtelet, a woman who had a great natural talent for mathematics and physics. After the death of Émilie, Voltaire spent some years with Frederick the Great of Prussia, >>

LOUIS MOINET ASTRALIS (2011)



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BREGUET JOSÉPHINE
BONAPARTE



after which he moved to Geneva. Just across the border in France he bought, in 1759, a castle in the poor town of Fernex, which he immediately rechristened Ferney. Voltaire started a range of industries, including a watch factory. The latter was done with the support of Antoine Lépine, whose brother-in-law supervised the production in Ferney. Voltaire's watches were sold in all the big French cities and soon after also in all the important countries on earth. Catherine the Great of Russia was also a customer. The dials carried the name of the watchmakers who made the watches, never that of Voltaire. The death of Voltaire in 1778 also meant the end of his watch factory which, at the height of its success, made around 6,000 watches per year.

DE BEAUMARCHAIS

If Voltaire was a writer who made watches, **PIERRE AUGUSTIN CARON (1732-1799)** was a watchmaker who became a writer. He was born in Paris in 1732, the son of André-Charles Caron, a watchmaker who taught him the trade. On his 21st birthday he invented a new watch

escapement that was subsequently stolen by a competitor. He published the story in a newspaper after which the Académie decided in his favour... and that is how he discovered his talent for writing! He made watches for Madame de Pompadour and subsequently also for the King, but he was mainly a man of many talents who, among other things, taught the harp in the King's Court. Marriage to a rich widow and her untimely death provided him with sufficient capital to buy a title, after which he was to become famous as De Beaumarchais. Under this name he wrote the plays "Le barbier de Seville" and "Le mariage de Figaro", which were initially banned but subsequently became major successes and were also put to music by various opera composers. After his breakthrough as a writer watches became an afterthought at most. When he died in Paris he was well past his peak and his influence had all but dissipated. ■

This concludes part 1 of this article; you can read part 2 in the next edition of 00/24 WatchWorld.



BREGUET REINE
DE NAPLES (2011)



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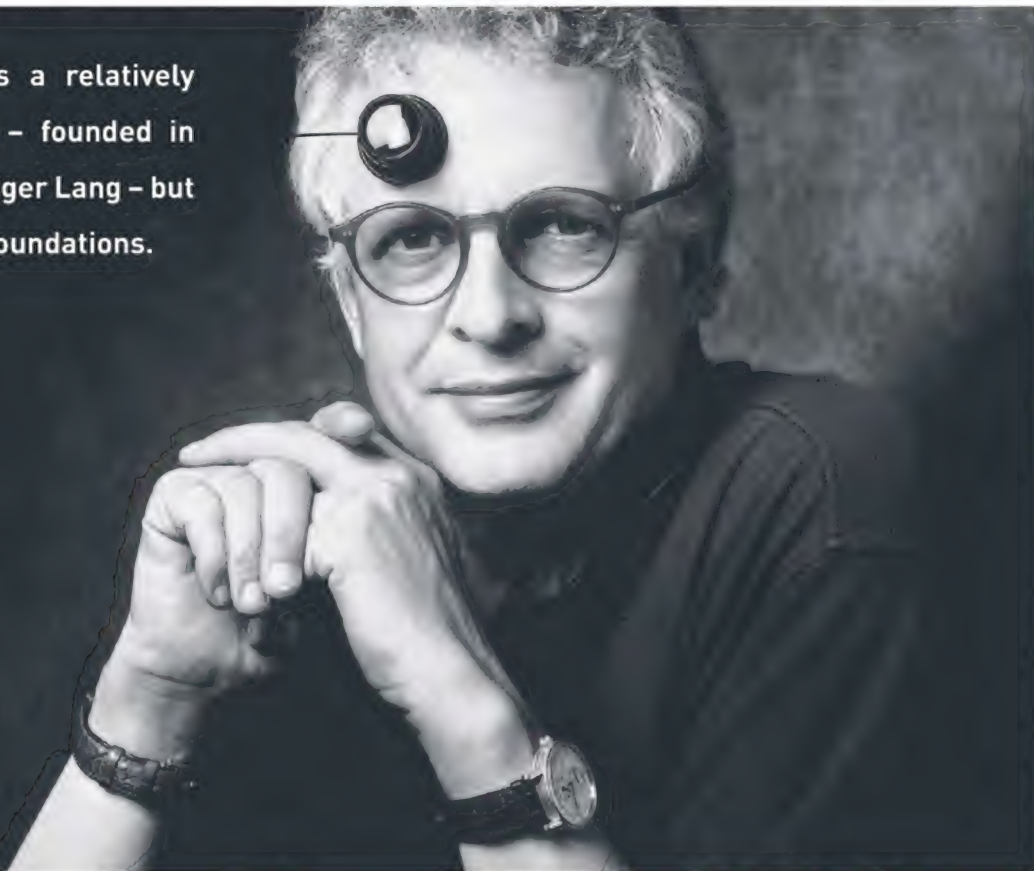


MAURICE  LACROIX

Manufacture Horlogère Suisse

Chronoswiss enjoys continuity of design

Chronoswiss is a relatively young brand – founded in 1982 by Gerd-Rüdiger Lang – but it has traditional foundations.



When the Swiss watch industry was at its lowest ebb in the 1980s, thanks to the Quartz Crisis, Lang had the foresight to believe there was still a future for mechanical watches. As established brands and their parts suppliers went out of business one after the other, he bought up endless complete watches, movements and parts at bargain prices.

GREEK GOD OF TIME

He attended the master watchmaking school in Würzburg and graduated with the title of "Master Watchmaker" in 1980. In 1981, he founded a special chronograph workshop in Munich and the following year introduced the world's first mechanical chronograph with a moon phase display and a mineral crystal case-back, on which he used the name Chronoswiss. Lang, "I chose the name Chronoswiss because Chrono was the Greek god of time and Swiss because I wanted my products to have all-Swiss parts – and my wife was Swiss." In the first year Lang produced about 200 watches. Now, Chronoswiss produces about 4,000 watches a year. "I'm not interested in quantity – I want to make better watches and different watches," he says.

“I want to make better and different watches”

PROGRESS

"In 1988, we produced a watch with a regulator dial, using our own Chronoswiss case, with an onion-shaped crown and a screwed bracelet. It is important to me to have continuity of design and not to change it frequently." The Régulateur still has a very important place in the collection today. "When designs change frequently they become fashion products – and I don't make fashion. I look to history for the inspiration for dials and hands.

"The case is always my design, but I buy the movements, chronographs and automatics, from the Swatch Group. I used to buy ebauches (movement kits, ed.) from Enicar. When they closed I bought the remainder of their components. I also bought movements from Marvin. I gave my customers a *manufacture* movement without being a *manufacture*. Now I still buy all my components in Switzerland."

The Chronoswiss family of watches comprises not only two and three hand watches, but also regulators, tourbillons, quarter repeaters and, of course, chronographs. There is even a chronograph with a second time zone. An onion-shaped crown is a distinctive feature of many of the company's designs.

STEP ASIDE

In July this year, Lang announced that he was stepping down from day-to-day running of the business, but he is still supporting the brand as its chairman. He will also continue to represent the family business in public. Karlo Burgmayer has been appointed as a member of the board and is in charge of sales and marketing, as well as production and service. He has previously worked for Fabergé, Chopard and Cartier and is a trained watchmaker. ■

www.chronoswiss.com

The Italian origins of U-Boat

By watch industry standards, U-Boat has an unconventional background – but that's not preventing the brand from gaining a strong following. The origins of the brand go back to 1942 when Ilfo "The Watchmaker" Fontana was commissioned by his country to make a timepiece that would become the pride of Italian naval officers. He was given the challenge of creating watches that had to meet the navy's standards and specifications.



The family company rose to the challenge, but sadly Ilfo's designs were not chosen for the project and they lay dormant for many years. Surprisingly those old designs still seemed relevant and laid the foundation for today's U-Boat collections which already have a cult following.

U-Boat watches are characterised by their strong identity, their large size and excellent visibility in all light and weather conditions. The designs are bold and they are unusual because a specially designed safety cover protects the crown on the left hand side of the case. Although every U-Boat watch is handcrafted in Italy, the movements are Swiss made.

TIMELESS DESIGN

When Ilfo Fontana was commissioned to create watch designs for the Italian navy's frogmen, he was pitching for the business in competition with Officine Panerai. He concentrated on creating a design that would be highly practical and functional for navy divers, so he used an oversized dial with a clear, open face and big, bold hands. To ensure his watches were water resistant, he decided to use an external crown and in order that it wouldn't restrict a diver's movements, he flipped the movement so that the crown is on the left of every watch.

When Ilfo was unsuccessful in winning the navy business his designs were shelved in his small house in Lucca, Italy. When his grandson Italo found them by accident in 1999, he was struck by the modernity of these designs and he began to research the contemporary watch market. He discovered there was a gap in the market for practical, design-led watches and immediately recognised the relevance of his grandfather's designs.

Since then he has sought to evolve the design continuously, without deviating from the spirit

of the original sketches. In the U-42, the brand has clearly taken inspiration from Ilfo's design with its rugged functionality. The Flightdeck collection has continued to mature in design and the Classical series boasts a flash of youthful energy.

CLASSICO U-1001

This year, the story has come full circle with the introduction of the Classico U-1001, which was inspired by the original U-Boat commission from 1942. It is water resistant to 1001 metres –

100atm – (hence the 1001 part of its name) and is equipped with a helium decompression valve. The company considers this to be a serious diving watch that is comparable to Omega's Seamaster and Breitling's Avenger Seawolf. It is based on 2010's 55m Titanium and is available with striking fluorescent orange or blue numerals and tips of the hands. Its 47mm titanium case houses a Swiss Valjoux movement and is fitted with a scratch resistant sapphire crystal. ■

www.uboatwatch.com



BOVET AND ITS TIMELESS BEAUTY



The Val-de-Travers Valley in Switzerland is home to a famous watch town, Fleurier. This is where, in 1822, Edouard Bovet started the watch brand that bears his name: Bovet. In a short space of time Bovet became one of the leading watch brands, only to sink slowly back into obscurity in the 20th century. Around the turn of the last century the brand was given a new lease of life by an enthusiastic watch aficionado, Pascal Raffy. And what a life it is!

A few years before the year the Bovet brand was established Jean-Frederic Bovet, watchmaker, had sent three of his five sons, Alphonse, Frédéric and Edouard, who was only 18 at the time, to London. Here the two older brothers were soon producing watches, while Edouard was mainly involved in sales. During a sales trip to China he was able to sell four watches for an amazing total of 10,000 Swiss francs and realised that China (then already) could be an important market. That is why, in 1822, he started the company that still bears name of the Bovet family, in the town of Fleurier.

CHINESE MARKET

The first watches were made in London by his brothers (F. & A. Bovet, London), but the production was soon moved to Fleurier. Two other brothers, Gustave and Charles-Henri, also joined the company, while Edouard continued to focus mainly on sales. The attention of Bovet was initially directed at the Middle East, but soon concentrated mainly on China. A stylised lotus flower with 12 petals became (and still is) the official symbol of the brand, but equally characteristic is the position of the crown at 12 o'clock. Even the Chinese emperor granted





THE PORT OF CANTON (CHINA), 19TH CENTURY

ANTIQUÉ BOVET CERTIFICATE,
ORIGINATING FROM CHINA



Bovet his approval, based on the quality and the wonderful embellishment of the cases and dials. In order to put the beautifully finished movements on display Bovet was the first to develop a watch case with a transparent back.

Bovet, pronounced "bo-way" became the Chinese word for a high-quality watch, and in uncertain times Bovet watches were used in trade exchanges. Even today watches are found in China, sometimes in pairs, that Bovet made especially for the Chinese market in that golden era.

PRODUCTION CEASED

In just 20 years Bovet had become the best-known Swiss watch brand and Edouard, by now a very wealthy man, was known as "Bovet de Chine". He had a neo-classical home built for him in Fleurier, which today serves as the town hall.

Four generations of Bovets managed the company after its establishment. After this the brand came into the hands of other watchmakers who realised the value of the name Bovet, but in later years Bovet, like so many other brands, lost direction and in the 1930s production ceased altogether. The 1990s saw a careful revival and the brand was even owned by Parmigiani for a period of time. Pascal Raffy purchased Bovet in 2000. Under Raffy's management the brand was turned around completely and in a surprisingly short period of time Bovet took back its rightful place in the top segment of the Swiss watch industry.

PASCAL RAFFY

Like the saviour of the Swiss watch industry, Nicolas G. Hayek, Pascal Raffy also comes from Lebanon. He was born in Beirut in 1963 where his family, originally from the French Ardennes, had lived for two generations. He went to a Jesuit school as a Catholic Lebanese. But whereas Hayek left Lebanon of his own free will and, en

route to America, ended up training as a nuclear physicist in Switzerland, the Raffy family was forced to flee Lebanon in 1976 as a result of the civil war in that country. The Raffy family temporarily lived with family in the Swiss town of Sion but departed for Paris within the year. Here, Pascal Raffy studied law and international relations. In Paris he met his wife, whose family owned a pharmaceutical company. This is where he started working after completing his studies, but he also worked for Jean Coquin, the inventor of camera lens filters that became known around the world under the name Cokin. In this position he befriended Gilbert Kervan, who gave him a watch one day and asked him what brand it was. It was a model based on a 19th century pocket watch by Bovet and Raffy, watch lover and collector, was hooked.

BOVET

By now, Pascal Raffy had moved with his family to Givrins in Switzerland. In 2001 he bought into Bovet and became the owner of this venerable brand. Using his marketing experience Raffy started an advertising campaign set, among other locations at the Geneva airport, to tell the world that Bovet was still around. But equally important: Raffy did nothing crazy; he waited for the right opportunities. A major opportunity arose in 2006, when Swiss Time Technology (STT) was put up for sale as a result of financial problems. At some point the predecessor of STT, Progress Watch, had been established to become a competitor to ETA, the movement manufacturer within the Swatch Group. Things never got that far, despite the fact that the company had the necessary knowledge in-house. STT not only produced balance springs, but also highly competitive tourbillons. One of the buyers of these tourbillons was Bovet. Pascal Raffy didn't hesitate and took over STT. >>



PASCAL RAFFY

SWISS MADE.



SELF MADE.

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Founder of Virgin Group.

From the Kirkwood Collection

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**BULOVA
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SINCE 1875

This group consisted of a number of small companies: STT Complications (tourbillons etc.), STT Mechanical Movements (calibres), SPIR-IT (balance springs), Aigat (pressed and blow-moulded products) and STT Watch U Licence (patents). The newly acquired companies were joined together in a single new company that was housed in Tramelan and given the name Dimier 1738 Manufacture de Haute Horlogerie Artisanale (Dimier is an old name from Bovet's history). That same year Valor Lopez et Villa was added, a company specialising in dials and precious gem setting, which was based in Plan-les-Ouates, on the outskirts of Geneva, and stayed there. It was renamed Dimier 1738 Manufacture de Cadran et de Sertissage. Now

Raffy not only had a top brand, but was also able to produce virtually everything himself: a true *manufacture*. The production capacity of Dimier is much higher than Bovet needs (for example, the company can produce 100,000 balance springs per year) so Dimier supplies other watch brands as well.

QUALITÉ FLEURIER

The fact that Raffy is serious about the quality of "his" Bovet is evident from the fact that he is one of the founders of the Qualité Fleurier (QF) quality standard, that was established on June 5, 2001. The standard was established in conjunction with Chopard, Parmigiani Fleurier and Vaucher Manufacture and is accessible to

products from all *haute horlogerie* manufacturers; they don't have to be Swiss. A watch must have a COSC certificate and must have passed the Chronofiable test before being allowed to undergo the QF test, which assesses technical and aesthetic aspects. Each approved watch receives its own certificate (FQF La Haute Horlogerie certifiée) and is allowed to have the QF logo on the movement. Needless to say, Bovet watches meet all the QF requirements.

CHÂTEAU DE MÔTIERS

Pascal Raffy would have preferred to use Edouard Bovet's former house as his headquarters, but this is now being used by the Fleurier city council and is not for sale. What did come up for sale, however, was the Château de Môtiers, situated in Val-de-Travers on a north-facing slope above Môtiers, not far from Fleurier. This castle, which was built in the 14th century by Rodolphe IV, the Count of Neuchâtel and was formerly called Vauxtravers, has been owned by the Canton of Neuchâtel since 1957. However, it required urgent restoration and the Canton, which didn't want to spend the money, was looking for a buyer willing to pay 2.5 million Swiss francs. Pascal Raffy was interested, visited the castle and found out that it used to be owned by the Bovet family, which purchased it from the state in 1835. This is more than a coincidence, and Raffy purchased the castle on February 6, 2006. The total cost for the purchase and restoration is rumoured to have been less than 5 million Swiss francs. The Canton of Neuchâtel got rid of a cost item and Pascal Raffy had headquarters in a sought-after location. The castle began to be used again at the end of 2007 after a drastic but subtle restoration (the castle is



FLEURISANNE MOTIF



a listed monument). That same year a Bovet museum was also opened in the castle.

On its ground floor the fully refurbished building houses a courtyard, the reception desk, a reception room, the administrative offices and the design department. The watchmakers work on the first floor of the main building, under the old beams of the roof. A lift has been installed to move watch components and movements up and down, but employees have to take the stairs. Dust is kept out by maintaining slight over-pressure in the workshops. When we visited these beautiful premises a woman was sitting in front of the window engraving the Fleurisanne motif into the edge of a watch-case, the characteristic Bovet motif that is also engraved on movement components. This is the most idyllic location possible for a watchmaker.

CRISIS

Bovet suffered during the credit crisis. In 2009 sales dropped by 30% compared to the previous year, but thanks to its financial reserves Bovet was able to utilise the time to develop a new strategy, as well as new models and new movements. The models in the current collection, made of precious metals, cost from 30,000 to 600,000 Swiss francs, with some special models that far exceed even this highest price; the steel models are less expensive. Raffy absolutely refuses to include cheaper models. Currently some 2,000 Bovet watches are produced annually, with several hundreds more under the Dimier name. The intention is to increase the production to 4,000 watches over the coming years.

MOTHER-OF-PEARL

Bovet's watches stand out not only for their beautiful movements, but also because of their exquisite finish: beautifully engraved cases and special dials with every conceivable image, in enamel or painted on mother-of-pearl. It can take up to 70 man-hours to complete a painted mother-of-pearl dial, and this is done only on request. The customer decides on the image, which can be anything from the Mona Lisa to his favourite dog, the portrait of a child, or dragons (which are particularly popular in China).

In the first place the design has to be created, of course, or an existing image must be adapted to the round dial with its hole in the middle. A grid is then placed over the image and the image is painted onto a similar, but much smaller grid on the dial to make sure the image is copied exactly. For the dial the customer can choose from Polynesian black or white mother-of-pearl. The next phase consists of choosing the paint colours and preparing the marten-hair paintbrushes (of which 20 may be needed before the dial is finished). The basic colours are applied as evenly as possible under a magnifying glass, to prevent the mother-of-pearl being visible through the paint. Next the details are painted, often in many different layers, but always making sure

ONE OF THE TREASURES IN THE BOVET MUSEUM IS THE MILLE FLEURS POCKET WATCH (1840)



>>





that the accumulated layer of paint never exceeds a thickness of 5/100th millimetre (1). After every layer the paint is dried in an oven at 100°C, which takes 30 to 60 minutes each time; if the image is complicated a dial may go in and out of the oven some 60 times (2). Once the image is completed the dial is dried in the oven for a further six hours, after which layers of transparent lacquer are applied in a clean room environment. The dial is then dried at 120°C for 24 hours, after which it can be polished. Finally the openings for the hands and indicators are cut out.

As if all of this wasn't complicated enough, the image can also be enriched with gold or silver leaf. This is particularly popular for dials

featuring a Russian icon, with a watch bearing the name "Fleurier Vladimirskaya" and depicting the famous 12th-century icon, Mother of God of Vladimir, as a spectacular example.

ENAMEL

In the 19th century Bovet was also renowned for its dials that were enamelled using the "grand feu" technique. This old, traditional method is still utilised by Bovet craftsmen today. The enameller uses pastes of different metal oxides to paint the desired image onto the golden dial (because of the high temperatures used in the process, the name "grand feu" says it all, but mother-of-pearl or

even steel can't be used. Then the dial is heated to an extremely high temperature which melts the metal oxides into enamel. The problem is that the true colours do not come out until the dial has cooled down.

This process also requires many heating steps (8 to 15), but for each step the enameller has to determine how long and at what temperature the dial must be heated. To get good results with this technique it is therefore essential to master the process perfectly, something that is learned through trial and error. The hardness of the enamel and the stability of the anorganic pigments ensure that these dials last, unchanged, for many centuries. >>

FLEURIER
VLADIMIRSKAYA





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AMADEO

Insofar as Bovet can be said to have an entry-level model, the Sportster is it. The Sportster Saguario 46 chronograph has a 46mm, stainless steel case with the push-buttons at 1 and 11 o'clock, on either side of the crown at 12 o'clock. The subsidiary dials are in the usual positions: 3, 6 and 9 o'clock. There is a date window at 12 o'clock. The automatic movement has a 42-hour power reserve.

With the Amadeo Concept introduced in 2010 Bovet presented a new case construction on which the company had been working for 7 years. Thanks to the construction of the case, with the crown – naturally – at 12 o'clock, the watch can easily be converted from a wrist watch to a table



TOURBILLON OTTANTA

FLEURIER TOURBILLON JUMPING HOURS "BAROQUE"



SPORTSTER SAGUARIO 46

clock and, for the men's models, into a pocket watch or, for the women's models, into a pendant to hang on a necklace. The single lug that surrounds the crown at 12 o'clock has cabochon-embellished push-buttons on the left and right. Pressing both push-buttons at once releases the strap. The external bezel has a push-button at 6 o'clock that releases the strap in that position and thanks to a hinge the bezel can be folded open so the watch can stand up. When the strap is reattached the watch can be turned over so that the sapphire crystal case-back becomes the front and reveals the beautiful movement.

FLEURIER AMADEO

The entire existing Fleurier collection, including highlights like the Répétition Minutes Tourbillon, was given Amadeo cases right away. The name Amadeo does not represent any special watch concept; rather, it is the name of the youngest of Pascal Raffy's three children. In 2010 the jury for the Watch of the Year Award gave this innovative design – in this case the Bovet Fleurier Amadeo Jumping Hours – a special prize. This watch has a 42mm white gold case. A special detail is the central window that displays the hour; the minutes are shown by a revolving ring within the bezel. The automatic movement has a 48-hour power reserve.

Technically less complicated is the Fleurier Amadeo 39, but the bezel and the lugs are embellished with 94 diamonds. The 39mm white gold case houses an automatic movement with a 72-hour power reserve. The white mother-of-pearl dial has a small seconds hand at 6 o'clock.

Considerably more complicated is the Fleurier Amadeo 44 7-Day Tourbillon Reversed Hand-Fitting, of which only 10 are made. The white gold, 44mm case houses a hand-wound movement

with a 7-day power reserve. The dial of ivory-coloured polished enamel shows the tourbillon at 3 o'clock and the power reserve at 9 o'clock. Even rarer is the Fleurier Amadeo Minute Repeater Tourbillon Triple Time Zone Automaton 44, because only one copy of this watch with its red gold, 40mm case was made. The black guilloché dial shows the names of the selected cities in a windows at 3 o'clock and 9 o'clock, as well as the local time on a 24-hour clock in subsidiary dials. The hand-wound movement has a 40-hour power reserve.

DIMIER

The watches in the Dimier collection have the crown in the usual position, at 3 o'clock. The Dimier Recital 5 has an automatic movement with a 5-day power reserve that is housed in a 46mm titanium and white gold case. The open-work dial, made of onyx and rock crystal, shows a tourbillon at 6 o'clock and the date at

9 o'clock; a small dial at 3 o'clock shows the hours and minutes.

The Dimier Recital 3 Orbis Mundi® has a similar dial, but only one copy of this watch was ever made. The side of the 48mm white gold case is engraved with the Fleurisanne pattern. The watch has a tourbillon, day and night indicator and a second time zone with specific cities. The movement is automatic and has a 7-day power reserve.

PININFARINA

A special collaboration was created when Paolo Pininfarina, director of the renowned Italian design studio Pininfarina S.p.A., contacted Bovet on the occasion of the 80th anniversary of his family business. The result, in 2010, was the Ottanta® Tourbillon, a watch with a tourbillon at 3 o'clock that revolves in 80 seconds, and a date window at 6 o'clock. The 46mm Amadeo case is made of titanium and

DLC stainless steel (diamond-like carbon, an extremely hard evaporated layer), and the rotor of platinum. The dial is blackened bronze. This year an Amadeo Pininfarina chronograph is also on the agenda.

AND FINALLY...

In 2013 Bovet will also have its own, proprietary calibre that will be produced in two versions: one for the more accessible models and one for the limited editions. We can expect many more special watches from Bovet in the foreseeable future, with all conceivable complications (which are also used by other brands) and especially with unique dials. In a short period of time Pascal Raffy has succeeded in turning the dormant Bovet back into a player at the very highest levels of the watchmaking industry; an astonishing achievement. ■

www.bovet.com





Chef Ferran Adrià

“IT TAKES PATIENCE TO ACHIEVE MAGICAL RESULTS”



At one point it was a midget golf course, established by a German couple who owned Bulldogs. Hence the name of restaurant elBulli which, after functioning as a midget golf club, beach bar and simple restaurant respectively is now known as one of the best restaurants in the world.

In 2009 elBulli was, for the fourth time running, elected the best restaurant in the world by the leading "The S. Pellegrino World's 50 Best Restaurants", which is compiled every year by a panel of top chefs and leading restaurant critics. The Catalan restaurant in Roses, north of Barcelona, was managed by Juli Soler and the brothers Albert and Ferran Adrià. At the end of the 1970s elBulli got its first Michelin star. A few years later, in 1984, Ferran Adrià bought the restaurant and since then its menu has been influenced strongly by this unconventional chef with his passion for molecular gastronomy. In 1990 it was time for Michelin star number 2, with number 3 to follow in 1997.

Adrià turned elBulli into a restaurant that focuses strongly on molecular gastronomy. He turns solids into liquids, cold becomes warm and hard becomes soft. At elBulli nothing is what it appears to be. A culinary blogger who dined at Adrià describes what appeared on his table during his visit: pine sprigs with a cocktail of yoghurt and tequila, an oyster-flavoured leaf with drops of vinegar, gorgonzola moshi – looks like a ball of mozzarella but is a liquid gorgonzola bombe inside – and air-frozen Parmesan cheese with muesli." 00/24 WatchWorld met with Ferran Adrià and asked him some questions about his special creations in relation to time.

What role does time play in your work?

"Time is essential to our daily activities, both with regard to the planning and the realisation. The most important part of the day starts at 7.30 at night, when the guests enter the restaurant and their eating experience in elBulli begins. The food we make only keeps for a very short time and that is why most of the creations have to be put together at the very last moment. That also means, the dishes all have a very short lifespan so quick action is required to get the dishes to the table in perfect condition."

Do you have any spare time?

"To be honest, not much, unfortunately. The time I do have I like to spend with my wife and family. I love travelling, enjoy getting to know new destinations and of course I take advantage of the opportunity to discover the local gastronomy and culture of the places I visit. I also like to catch the occasional FC Barcelona match at the Camp Nou football stadium."

You need a lot of time to devise and test new dishes; in recent years you have closed your doors for six months out of the year. What is your relationship with time; is it your friend or your enemy?

"The rule for everyone is that it is better to keep time as your friend. Time is with us from the first day of our life until the last, and marks our life pattern. If you don't know how to handle time you don't know how to handle life in general. Dealing with time, utilising and enjoying time, is very important."

Are you a patient kind of person?

"Yes, and I need to be. It takes patience to achieve magical things. Things don't create themselves. Patience is really always important when you are working on a serious project that has a realistic chance of success. Of course there are limits to my patience..."

Recently there have been rumours that elBulli would close its doors in 2012 and 2013. However, Adrià tells us this is not true: elBulli will not close entirely – it is now being converted into the elBulli Foundation. "We will be using the coming period for holidays and after that we will start with the preparations for the elBulli Foundation project," he tells us. The elBulli Foundation is intended for all avant-garde gastronomes, like chefs, sommeliers and culinary creatives and is intended to be an incubator for new ideas and fresh talent. It must become a think tank in which chefs and other professionals can find each other. Every year the Foundation will give away 20 to 25 scholarships to chefs and people in restaurant service, who will be able to work with the creative team of the Foundation.

The elBulli Foundation will also be compiling an encyclopaedia about contemporary cuisine. From 2014 the gastronomic creations that are devised by the kitchen team will be tested every year by a certain number of guests. Other than that, Adrià is reluctant to say much about the future. In a statement last year Adrià said: "At this point we are not yet able to give specific details. We are currently researching the best way of working in this new format." This means that not only the food, but the plans of elBulli as well, remain a mystery.



NAME

Ferran Adrià

DATE OF BIRTH

14 May 1962, L'Hospitalet de Llobregat, Spain

AGE

49

SPECIALISATION

Molecular gastronomy

NICKNAME

The Salvador Dali of the kitchen
(Gourmet Magazine)

FIRST CULINARY EXPERIENCE

Washing dishes at the Hotel Playafels in Castelldefels (Spain) where he is inspired by the chef

ACHIEVEMENTS

First Michelin star (1976)
Second Michelin star (1990)
Third Michelin star (1997)
Best restaurant in the world (2006-2009)
Best chef of the century (2010)

"The most important moment of the day is 7.30 pm, when the eating experience in elBulli begins"



CK RETRO MOON

New era for Christiaan van der Klaauw

BACK TO THE STARS

+++++

Christiaan van der Klaauw is looking relaxed, sitting in his traditional office surrounded by clocks and accessories. Not in the town of Joure that is always found on the dials of his watches, but in modern premises just outside Heerenveen, in Holland. The proud, stubborn, obstinate, brilliant man is very obviously enjoying himself since he changed from man into brand two years ago with the addition of three new shareholders. The three new partners have done many things but for one of those things they deserve a medal: they enabled Van der Klaauw to return to his true passion, the stars.

>>



CHRISTIAAN VAN DER KLAAUW (FOUNDER)
AND DANIËL REINTJES (CEO)

Christiaan van der Klaauw (1944) was born in the city where the Netherlands' biggest scientist of all times, namesake and inspiration Christiaan Huygens began his studies in law and mathematics in 1645: Leiden. Van der Klaauw attended the School for Instrument Makers in Leiden, the curriculum established in 1901 at the initiative of Prof. Dr. Heike Kamerlingh Onnes, which is still highly respected today.

INSTRUMENTS

When Kamerlingh Onnes was appointed professor in experimental physics in 1882 it was common practice for the physicists to make their own instruments. The scientist considered

this ridiculous and initially brought highly qualified instrument makers in from abroad and ultimately let them train Dutch talents. This is how the LiS, as the school is affectionately known, was born. This trade school describes instrument makers as "handymen, puzzle solvers and inventors who use their technical knowledge and creativity to make just about anything conceivable". This certainly applied and applies to Van der Klaauw who, in the course of his training, acquired practical experience at the Leiden Observatory, the world's oldest university-affiliated observatory, which was established in 1633. In this magical world of stars and planets Christiaan van der Klaauw's love of astronomy flourished.

PLANETARIUM

Good instrument makers are able to make what their eyes can see and are certainly capable of making timepieces. The idea of combining the mathematically predictable movements of celestial bodies with a clock was an idea that was certainly not unique to Van der Klaauw. Astronomical clocks had been made thousands of years earlier and in Frisian Eise Eisinga (1744-1828) the Netherlands had a virtuoso who had built a highly accurate planetarium in a house in Franeker. That planetarium (the oldest that still works) is these days a museum, where some of Van der Klaauw's creations can also be admired. After Christiaan van der Klaauw had also completed a clockmaker's course he moved from Leiden to Joure in 1967, where he started working for a producer of Frisian grandfather clocks.

INDEPENDENT

In 1973 Van der Klaauw started his own business in Heerenveen and in 1974 he presented his first clock, with astronomical complications. It was the start of an exceptional story that made him one of the best clockmakers in the world.

He received an honourable membership of the Académie Horlogère des Créateurs Indépendants (AHC) in 1989 and, in 1992, he was rewarded for the most innovative design for his Pendule Variable. Two years later he presented his first wrist watch, the Satellite du Monde with astronomical complications, of course. The watch shows the time, day and date, as well as the moon phase, day and night indicator and the place on earth where it is exactly noon at the time you are looking at your watch. It remains an amazing and elegant watch even today, and was the start of a new phase in the life of the Netherlands' most important movement maker. >>

CK PENDULE VARIABLE ASTROLABIUM



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“We make only watches with astronomical complications: that is our strength and what makes us unique”

CK PLANETARIUM



COMPLICATIONS

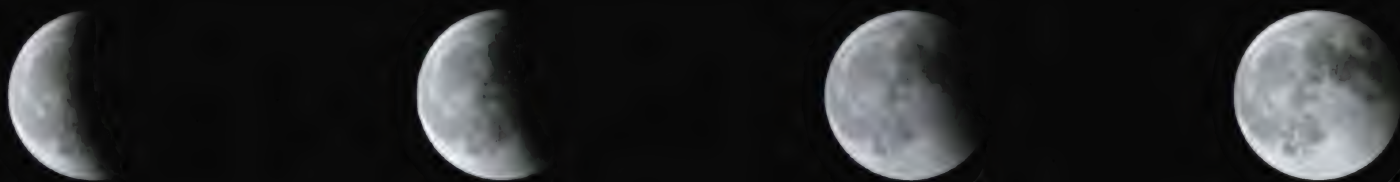
Van der Klaauw's reputation grew over the years, as did the demand for more models and more affordable watches. Although he uses existing basic movements, the improvements to these movements and the development and manual production of modules for the complications and the complex dials are time-consuming and expensive. Put one of these movements in a beautiful gold case and you have a unique but obviously expensive watch. To accommodate the not-quite-as-wealthy aficionados less complicated models were created, like the Vesta (with a tonneau-shaped case showing only the time and date) and the round Orion (time and date).

ASTRONOMICAL WATCHES

"The product range had become a bit of a mishmash", says Daniël Reintjes, whom Christiaan van der Klaauw had approached in 2008 about taking over most of his company. "The common denominator was the astronomy, but not all of the models reflected that to the same extent." Reintjes, art director and designer, had known Christiaan for some time, ever since he had asked him to produce watches for his own designer label Dark Rush. He got on extremely well with the watchmaker he respected so highly, brought two of his friends, Maurice Doppert and Sander Franken, into the project as fellow shareholders with financial and commercial expertise respectively and started repositioning the brand. "We have now added the phrase astronomical watches to our name, because that is our strength and what makes us unique: we make only watches with astronomical complications."

BASIS

Reintjes knew exactly where he wanted to take the Van der Klaauw brand. "I felt we had to go back to



our roots, with a number of important changes. For example, we now have one case, which is really Christiaan's original design, always with a diameter of 40mm. We only use a bigger case if the movement is so complex that we have no choice. In the original case we have only made some changes to the bezel and the case-back. We opted for a different design of the dials. You will increasingly see the sun instead of the numeral 12, and this sun is a stylised design with 12 claws. You will see this design, with a sun ray pattern on the top half of the dial (a kind of symbolic panorama with the horizon between 3 and 9 o'clock, ed.) in the new Retro Moon models and it will also be used for new watches."

GROWTH

The current collection includes highly complicated models like the Astrolabium, the Planetarium and the Venus, but also the very affordable Ceres 1974 with a steel case. "We are currently producing around 200 watches per year and we hope to double that number in the coming years," says Daniël Reintjes. "Growth is not easy, because it means you need good watchmakers and technicians and they are hard to find. Because we do just about everything by hand we can only use top talents. But we will find them and the signs are promising because our production for 2011 was already sold out by May. Especially the complicated models do very well. During BaselWorld we were already seeing serious interest from Belgium, France and Spain and we now also have representation in New York and are talking to top jewellers in Asia. Everything is looking good." That would explain Christiaan van der Klaauw's good mood: the Dutch star among watchmakers knows that the sun is shining on him. ■

www.klaauw.com



CK VENUS



CK CERES 1974



CK ASTROLABIUM

CALLING IN STYLE

A mobile phone of Swiss origin: this TAG Heuer smartphone corresponds completely with the watch collections. The logo, the carbon, the familiar chrome, the alligator leather and the shape of the watch case, including the screws, are typical characteristics that symbolise TAG Heuer. Other qualities: shockproof, 5 megapixel camera, 3.5 inch touch screen, Internet, memory for 11 hours of music and the Android platform. The phone is available in satinised high-grade steel, black PVD, rose gold and with or without diamonds. link.tagheuer.com



MONTBLANC'S MASTERPIECE

We know Montblanc mainly for its watches (yes, we do!) and luxury pens. But these days the brand is also incorporating the familiar Montblanc star in covers for iPhone and iPad, so your notebook or mobile phone is protected against damage. Available in black (for iPad and iPhone) and white (for iPhone only) leather, in the UK from Montblanc boutiques.

www.montblanc.com

BREITLING, THE GAME

For Breitling it all started in 1914, with the introduction of a special airmen's chronograph. This aviation history is still being honoured today, among other things through the collaboration with the Reno Air Races in Reno, Nevada (United States). Especially for the 2011 edition Breitling has developed a 3D-game for the iPhone, iPod and iPad, that allows you to participate in the race virtually. Discover the different aircraft and flying circuits, design your customised aircraft and test your flying skills! www.breitlingthegame.com



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First anniversary of the Kristian watches blog

Kristian Haagen (41) is the Internet editor for 00/24 WatchWorld and a real "time geek". The seed of his passion for watches was sown at the age of six, and since then they have been the centre of his universe. His successful "Kristian Watches" blog recently celebrated its first anniversary. A look back on his watch highlights and his blogs.



How do you look back at 'Kristian Watches'?

"Mainly I'm surprised that so many people want to read my musings about watches. But it proves that I'm not alone: other people also live and breathe watchmaking!"

What kind of things do you write about?

"My blog is dominated by vintage Rolex models. I think that part of the reason for this fascination is the bizarre auction prices and the current prices for Rolex watches. My own Rolex collection is also a major influence in my articles."

Just how big is your passion for watches?

"Quite big. After working as an art director for 15 years watches became my profession. With a third book about watches in the pipeline I'm not afraid to say that watches take up the greater part of my time. As a matter of fact, I just realised they occupy my mind at night as well!"

When did this love for watches start?

"When I was six years old and my friends were playing football after school, I preferred to look through the *National Geographic*. It wasn't the beautiful pictures accompanying the articles that drew my attention, but rather the advertisements for Rolex and Patek Philippe. No matter how insignificant it may sound, in hindsight those pages were very important."

How many watches do you own?

"I have 25 watches, from a Casio G-Shock to Patek Philippe, from an old digital Breitling to rare vintage Rolex watches and limited editions by Panerai. As you can see my collection is very diverse, but the majority are Swiss brands. I have been collecting watches since the 1990s."

Why are watches so interesting?

"Why not? There is a wonderful and interesting story behind them: the watches and the technology as we know them today were invented and manufactured more than 100 years ago. What's more, this is a product you can truly enjoy. Some watches give you the feeling that you are part of an exclusive men's club, like my Patek Philippe Nautilus Chronograph, for example."

What are your plans for the coming year?

"Because of the price increases in Europe I currently don't have my eye on a new watch, so I think I will mainly be talking about my current collection. And of course I will be keeping a close eye on auctions. Because of the economic climate many people are investing in alternative things, such as vintage cars, guitars, wines and watches. Needless to say, I will continue to enjoy posting pictures, and I will be promoting my new book that is due to come out in November. I hope it will also be published in Poland and the Netherlands." ■

NAME

Kristian Haagen

BORN

1970 in Denmark

AGE

41

LIVES

Near Copenhagen

PROFESSION

Watch and lifestyle journalist and appraiser for Bruun Rasmussen Auctions

FAVOURITE WATCHES

Richard Mille RM 011, Audemars Piguet Royal Oak Offshore Rubens Barrichello II in titanium and A. Lange & Söhne Zeitwerk Phantom

FAVOURITE QUOTE

"We really don't need watches any more, but please... Don't tell anyone," Jack Heuer

“Watches take up the greater part of my time”

INTERESTED IN KRISTIAN HAAGEN'S BLOG?

Visit www.0024watchworld.co.uk, click on "blogs" and select "Kristian Watches". Here you will find a new blog from our Scandinavian 00/24 WatchWorld editor twice a week.



BVLGARI

JEWEL(LER) AMONG THE WATCHMAKERS



It started around 127 years ago, when silversmith Sotirios Bulgari travelled from Greece to Italy and opened his first store. The Bulgari boutique on the Via Condotti 10 in Rome is recognised as the basis of the current group. The most recent and important decision by the brand is the acquisition of the two legendary brands *Gérald Genta* and *Daniel Roth*.

In 2010 the strategic decision was made to replace these two brands, which have an historic association with the legendary watchmakers whose names they bear, with the Bulgari logo. "*Gérald Genta*" or "*Daniel Roth*" is added as a small inscription on the dial. That explains the birth of the Bulgari *manufacture*, although the dust coats worn by the staff still carry the Genta and Roth names.

PROTOTYPES

During our visit it quickly became clear that this is a *manufacture* unlike any other. If you could compare it to anything else it would be an architect's firm or design studio. More than 60 technicians work here; they are mainly

involved in developing movements and producing prototypes. The development work takes three to five years, depending on the complexity of the movement. In *Le Sentier* they have access to state-of-the-art CAD equipment and software as well as the machinery, such as multi-spindle milling machines, needed to produce every component of a movement in-house. The machinery is used primarily to make parts for prototypes, but can also be used for the small-scale serial production of components for the complicated movements that are produced here. A separate department is responsible for the production of the *grande sonnerie* movements, which each take a full year to finish. When a prototype has successfully





passed all the tests, the production of components is entrusted to the many suppliers that have made the Swiss watch industry so big. In addition to its *manufacture* in Le Sentier Bulgari also has a considerably bigger site in Neuchâtel (since 1980) where the other watches in the collection are produced.

INDEPENDENCE

The restructuring of the watchmaking facilities at Bulgari had already been finalised when the company was taken over by LVMH; the world's biggest conglomerate of luxury goods has had a 51% interest in the company since March 2011. This makes Bulgari a member of the family that also includes TAG Heuer, Zenith and Hublot. This takeover also put an end to the independence of a company that dates back to 1880. In that year young Sotirios Bulgari (1857-1932) moved from Greece to the Italian city of Naples, where he started his own shop.

GREECE

Sotirios was the son of Georgis Bulgari (1823-1889). He was born in Paramythia in the north of Greece. Georgis came from Kalarites, a little town where silver jewellery and implements have been made since Byzantine times. Georgis Bulgari was also a silversmith who initially made his money by plying his craft while travelling. After his marriage he settled down in Paramythia and the couple had 11 children of whom only Sotirios survived. When the Turkish rulers set fire to Paramythia in 1873 the business of Bulgari also went up in flames. Father and son were forced to become travelling silversmiths again, but when further unrest broke out in 1877 they left for the more peaceful island of Corfu. Here they started a business, but Sotirios wanted to move further away and in 1880 he boarded a ship for Italy. He was accompanied by fellow silversmith Demetrios Kremos. The two started a shop in Naples, but

when they were robbed and their store was plundered in 1881 (history repeating itself?) they moved to Rome, penniless. Here they originally sold their silver items from a stall near the Piazza Trinità dei Monti, but because they didn't have a licence to do so they sought other possibilities. When they were given permission to display their products in the corner of someone else's shop window this was so successful that they were able to open their own shop at number 75 Via Sistina. The partners fell out and in the spring of 1884 Sotirio (who dropped the "s" from his name once in Italy) opened his own shop at number 85 Via Sistina.

ROME

In 1888 Sotirio married the girl who lived next door to his parents in Corfu, Eleni Basios. They moved to 109 Via Sistina where they had six children. Two of the sons, Constantino (1889-1973) and Giorgio (1890-1966) were destined to play a leading role in the history of Bulgari. Business was good and in 1894 Sotirio opened a second shop in Rome, at 28 Via Condotti. The sign on the shop's facade said S. Bulgari, without an "s" at the end but still with the normal "u". By this time there was also a branch in St. Moritz, where Bulgari went in the summer to escape the heat of Rome. Branches in San Remo (1895), Naples (1897), Bellagio (1897) and Sorrento followed. Shops in Switzerland were also added: in Lucerne and Pontresina, plus a second shop in St. Moritz.

SONS

In 1905 Bulgari moved the Via Condotti shop from number 28 to the more favourably situated number 10. This shop is considered the foundation of the brand as we know it today. However, running this shop took so much of Sotirio's energy that he got rid of his existing network of shops: he closed some of them down and turned others over to a relative. >>



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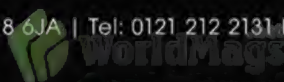


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BVLGARI BVLGARI



BLACK ENDURER



DIAGONO CALIBRO 303 BICOLOR

Sotirio also put time and energy into training Giorgio and Constantino. They took over the management of the company when their father passed away at the age of 75 in 1932. Giorgio developed a very distinctive style for the jewellery and for the company: Bulgari became Bvlgari. Constantino became an expert in the field of Italian jewellery and wrote a reference work on the subject that is still respected today.

BVLGARI

Bulgari made a name for itself with beautifully designed jewellery. But the original products, such as the company's silver serving ware, were also highly popular. Initially the style was French, but after the Second World War the company was inspired mainly by ancient Greek-Roman art, the Italian Renaissance and the craft of 19th century goldsmiths. All this resulted in sparkling jewellery with a unique style, proudly worn by stars like Evita Perón, Audrey Hepburn, Elizabeth Taylor and Sophia Loren. In 1967 the management of Bulgari transferred into the hands of Giorgio's sons: Gianni, Paolo and Nicola. The new management quickly embarked on a period of rapid, international expansion. In 1970 the company's store in New York opened and in 1974 the store in Geneva. The growth ground to a halt in the 1980s; in 1985 Gianni withdrew from the company and was bought out by his two brothers. As CEO he was succeeded by his nephew Francesco Trapani, who was only 29 years old at the time. Trapani managed to get the company moving again and was able to make Bulgari the third-largest jewellery house in the world, after Cartier and Tiffany & Co. Trapani was also responsible for the expansion of the product range. Jewellery, watches, perfumes, porcelain, spectacles and, since 2001 and in conjunction with Marriott, a Bulgari Hotel, the first of several (and another opening in London's Knightsbridge in 2012). The name Bulgari soon featured on an increasing number of products.

WATCHES

The company was making watches as early as the 1920s, but just a few here and there. The movements came from manufacturers like Audemars Piguet, Jaeger-LeCoultre, Vacheron Constantin and Movado. The Bvlgari Bvlgari watch (so named because the name appears twice around the bezel, with each letter representing an hour) was introduced in 1977, started the brand's real emergence as a watchmaker. Initially the company focused on watches in the higher price ranges (in 1994 Bulgari introduced its first Grande Complication), but this changed when the now famous



Aluminium collection was launched in 1998; they were trendy watches in the Bvlgari Bvlgari style with cases and dials made of light aluminium and a bezel and strap of black rubber. These watches with their quartz movements became a huge success.

MANUFACTURE

Bulgari has always focused mainly on design and quality control, but from 1989 to 1998 the company partnered with Girard-Perregaux in a business that was engaged in the production of mechanical and quartz movements. In June 2000 Bulgari took over the Gérald Genta and Daniel Roth brands and the Manufacture de Haute Horlogerie from the Singapore-based company The Hour Glass. Since then, Bulgari has had the ability in-house to develop and produce even the most complicated movements. ■

www.bulgari.com



SERPENTI

TWO SPECIAL MEN

GÉRALD GENTA

Before Gérald Genta (1931) started producing watches under his own name he worked as an independent designer for a number of major watch brands. Famous watches he designed are, among others, the Audemars Piguet Royal Oak, the Patek Philippe Nautilus, Omega's Constellation and the Bvlgari Bvlgari. In 1969 he launched his own brand; in 1998 he sold his business. Since 2001 he has been producing watches under the brand name Gérald Charles.

DANIEL ROTH

Master watchmaker Daniel Roth (1944) presented his first proprietary watch in 1990, after playing an important role in the rebirth of Breguet in the 1970s and subsequently working for Jaeger-LeCoultre and Audemars Piguet as a Design Engineer. In 1989 he started working for himself, making watches that were instantly recognisable because of their unusual "double ellipse" case shape, with a rounded top and bottom and straight sides. After selling his brand to Bulgari in 2000 Roth withdrew from the business. He made a comeback in 2002 with the Jean Daniel Nicholas brand (named after his son Jean and wife Nicholas).





Curious about the auction results?
00/24 WatchWorld will follow up on the
auction result in the next issue and on
www.0024watchworld.co.uk.

ONLY WATCH 2011



MAURICE LACROIX

The Masterpiece Roue Carré Seconde, with a 43mm case, is based on a design from 2010, with the characteristic square rotating wheel that serves as seconds hands. For those with very good eyes: the Only Watch logo is featured on the hands.

GIRARD-PERREGAUX

Girard-Perregaux offers a stunning version of the WW.TC, made of white ceramic and titanium alloy and designed with the colours of the Monegasque flag: red and white. A special version, with a flyback chronograph, the date and a day and night indicator.

PIAGET

Piaget offers a dramatic Altiplano (calibre 838P) with black DLC-coating on both a white gold ultra-thin case and an open worked dial with an excellent view of the slim in-house calibre. Finishing: a black, stitched strap made of alligator leather.

BREGUET

The white gold watch Réveil Musical plays "Castle in the sky" at a time specified by the owner. Striking detail: the hand of an adult, which is connected with the hand of a child, illustrated on the dial, runs just like the hands completely around the clock every hour.

VACHERON CONSTANTIN

The pigeons (the symbol of hope and love) on Vacheron Constantin's Dove Watch are obviously inspired by the drawings of Escher. The "Métiers d'Art" which Vacheron Constantin is famous for, are clearly present: engraving, enamel, diamond set and guilloché.

ONLY WATCH 2011

WATCHES UNDER THE HAMMER FOR CHARITY

Once again Monaco will host the prestigious charity auction Only Watch. This auction supports the A.M.M. (Association Monégasque contre les Myopathies).

This bi-annual Only Watch event will be the fourth of its kind, when Prince Albert II strikes the hammer "going-going-gone" during the Monaco Yacht Show on September 23rd. When the Only Watch was last held in 2009, the auction brought in 2.5 million Euros within 1,5 hours. That money was then donated to

15 scientific partners and their research teams (90 people in total) in 5 different countries. With the donation they can help 250,000 children with Duchenne Muscular Dystrophy, a hereditary disorder that causes reduced muscle strength, especially in arms and legs, but also breathing problems.

LIMITED EDITIONS

Every watch offered on the auction is a unique piece, a prototype or at least number one of a limited production. This year 40 different watch companies have donated a specific watch that is dedicated to the Only Watch auction. Before the auction starts in Monaco, all the watches will have travelled around the world in less than 3 weeks. The unique pieces are shown in 9 cities (from Singapore till Geneva).

www.onlywatch.com



BLANCPAIN

The Villeret Grande Décoratif is equipped with the ultra-thin and hand-wound calibre 15B. In terms of looks, the watch is very classical: a curved "grand feu" enamelled dial, a red gold case (45mm) and the watch is decorated and engraved by hand.

RICHARD MILLE

Richard Mille is offering a piece of history as he's throwing in one of the actual watches that Rafael Nadal wore, while winning his 7th Monte Carlo Championship this year. It is of course an RM 027, the world's lightest watch featuring a tourbillon.

HERMÈS

Hermès offers the Arceau Temps Suspendu with a triple retrograde indication and a blue dial, that gives the wearer the opportunity to forget about time. This model was introduced at this year's BaselWorld 2011, but the blue dial is a unique feature.

TAG HEUER

TAG Heuer donates its unique Monaco Mikrograph that features a fascinating chronograph construction and dial layout. Also, the movement is quite something, offering the fastest chronograph movement on the market, beating at 360,000 beats per hour.

PATEK PHILIPPE

Patek Philippe – who will undoubtedly be the show stopper – offers a unique minute repeater of steel with a pitch black dial. The watch, ref. 3939A, is only 33.3mm in diameter, but the auction bids are bound to be big!

STYLISH LONDON LAUNCH FOR NEW OFFSHORE CHRONOGRAPHS

London's exclusive Syon Park was chosen by Audemars Piguet as the venue for the launch of the new Royal Oak Offshore Chronograph 44M, in three executions. It was unveiled at the sixth edition of the Luxury Super Car Event and Concours d'Elégance.

In addition to its stylish looks, the Offshore range also embodies horological substance thanks to its automatic movement, which is finished to exceptional standards. When this line was first introduced in 1992 some even went so far as to suggest that it was an insult to good taste because at the time it was the largest of the large. But instead of being an insult, it went on to become a pioneer.

AESTHETIC CHANGE

The 44mm case of each of the new trio of models comprises two materials: ceramics and steel for the first, forged carbon and steel in the second and forged carbon combined with pink gold for the third. Forged carbon is a material and



production technique that Audemars Piguet borrowed from the aeronautics industry and ceramic was selected for the bezel – the component most exposed to shocks and scratches – because of its extreme hardness and scratch resistance.

The strong character of the bezel is accentuated by the use of the familiar eight polished steel hexagonal screws that are signature codes of the Offshore collection. The case middles feature a vertical satin-brushed finish with polished chamfers.

These three new ROO 44M chronographs are much more than just a change of size; the entire aesthetic of the cases has been reworked, with clear-cut edges that define a chronograph with taut, sculptured lines.

FUNCTIONAL

The dials feature classical understatement – nothing about them is purely decorative and everything possible has been done to enhance their readability. Each dial features the collection's "Mega Tapisserie" motif, and the grooved rubber strap adheres to the original design codes of the Royal Oak Offshore collection. The 44M is water resistant to 100m.

The transparent case-back of the new 44M models reveals the automatic 3120 movement, which is based on the 3126/3840 calibre and is renowned for its extreme reliability. It has a cross-through balance wheel for improved shock resistance and a stable rate, thanks to the use of a variable inertia balance fitted with eight inertia blocks.

With its instant jump and fast-change date mechanism, together with a power reserve of 60-hours, this movement is very user friendly. A stop seconds device has also been incorporated to facilitate precise time setting. The winding rotor is crafted in a single piece from a block of 22ct gold and is treated with an anthracite coloured galvanic coating in harmony with the sporting and technical spirit of the collection. ■

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CS Bedford • Almar Watches



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Ladies First

A good watch is not just a privilege for men: women also place high demands on what they wear. 00/24 WatchWorld makes a selection of the latest top models for her.

Ulysse Nardin CAPRICE PANDA

Ulysse Nardin tries to conquer the female heart with the use of appealing pandas. A white gold watch with black and white diamonds which, together, create the (almost childish) picture of a Panda with a cub. Purple rubies indicate the hours. The automatic movement has a power reserve of 42 hours. This watch is mainly about the design, not the technology. The watch is even rarer than the animal itself: only 28 copies will be made of this Caprice Panda edition. www.ulyssse-nardin.com



de Grisogono OCCHIO 502 MINUTE REPEATER

The designers at de Grisogono are in a sombre mood: once again all the watches in the 2011 collection have been finished with black diamonds, black dials, black leather straps and so on. Still, there is one model that is head and shoulders above the rest: the Occhio 02 with minute repetition. With a press on the push-button subtly incorporated at 9 o'clock the dial (which is made of 12 titanium parts) opens like the diaphragm on a camera to reveal the movement and the chiming mechanism and the time is audible in hours, quarter-hours and minutes. This 18ct gold watch has a matte black PVD coating, set with 167 black diamonds and finished with a strap of black alligator leather. Only the hour indicators and the hands are made of white gold (otherwise it would be extremely hard to tell the time). The watch is being produced in a limited edition of five. www.degrisogono.com
Phone: 020 7499 2225



Swarovski CITRA AND AILA

Swarovski has presented two new watch lines with quartz movements. The Citra is available in different versions: Sphere (round case, stainless steel or rose gold PVD, 38mm) and Square (square case, stainless steel or rose gold PVD). The Sphere models are available in different colours: from black and white through to fuchsia and mint green. Each model has 40 miniature pavé-cut and in the fuchsia and mint green crystals whose colour gradually fades from coloured to clear. The Square variant is available in silver, black or purple with 32 crystals and rhodium-plated hour indicators. Of an entirely different calibre is the Aila: it has a small 31mm case with 46 pavé-cut crystals and a link bracelet. This watch is mainly a piece of jewellery to which the wearer can attach charms as desired. www.swarovski.com Phone: 01737 856814





For more sales information, go to
www.0024watchworld.co.uk.

Graham SWORDFISH DIAMONDS

There are 209 diamonds on the bezel, 60 diamonds on the case and 50 diamonds on the dial: an amazing 319 diamonds totalling 3.9 carats. This watch is clearly true to its name. But it's not all about appearances, what's inside also counts: a mechanical movement with a chronograph and a 48-hour power reserve. The chronograph displays are on the dial and are divided into two parts: the hour indicator (which also incorporates the seconds hand) and a 30-minute indicator. The steel watch is water resistant to 100m and comes with a strap of white, grey or black alligator. www.graham-london.com Phone: 00 800 777 00 888



Frédérique Constant AMOUR HEART BEAT

The Amour Heart Beat Collection, designed by Taiwanese film star Shu Qi, deserves special attention. The Heart Beat collection is distinguished by the use of an aperture in the dial that the brand is known for (and that shows the ticking heart of the movement) and in these very feminine models it has been given the shape of a heart. The 34mm cases suit a slender wrist. The new models in steel or rose gold have been combined with opal white, vanilla or chocolate brown dials.

www.frederique-constant.com
Phone: 020 7722 2438



Baume & Mercier LINEA

The Linea collection by Baume & Mercier consists of 11 (!) models. The line, which was originally launched in the 1980s, remains recognisable because of its big numerals and interchangeable strap, but is now distinguished by a bigger size, a polished and satinised finish and a new strap. The watch (steel or steel with rose gold) is available in two case diameters (27 or 32mm), and a dial in black, mother-of-pearl or silver colour. The cream of the crop is the 32mm case with a quartz-chronograph or automatic movement, a dial in mother-of-pearl and an extra strap in satin or black calfskin. www.baume-et-mercier.com
Phone: 020 7312 6899





The spectacular and stylish Hempel hotel and its gardens provided the setting for a lavish Limelight Garden Party in London in July, hosted by Piaget's CEO Philippe Leopold-Metzger and UK Brand Manager Nicolas Mohs.



Guests were able to view a wide selection of watches, including this year's new introductions, as well as a magnificent selection of Piaget's finest jewellery. Some was display on mannequins, some in showcases, but much of it was shown by models walking around the gardens among the guests. To set the mood, a jazz band played in the background, magic tricks entertained guests and champagne was served, along with cocktails designed to complement the Piaget collection of Limelight cocktail rings. Among the guests were model Sasha Pivovarova, Patrick Grant, Beatrix Ong, Victoria Aitken and Felicia and James Brocklebank.

SPARKLING DIAMONDS

It was a rare opportunity to see some of the finest and extravagant Piaget jewels – not in showcases, but as they should be seen – being worn. In the dusk the garden was filled with a thousand sparkles as the watches and jewellery circulated around the garden and the champagne flowed. The Limelight Dancing Light watch alone is adorned with 165 brilliant-cut diamonds. ■

www.piaget.com Phone: 020 3364 0800



ALTIPLANO (43MM)



POLO FORTYFIVE



C.S. Bedford is a unique family run jewellers in North West London which, since its opening in 1922, has built up an excellent reputation and is now regarded as one of Greater London's foremost retailers in luxury fine watches, both new and pre-owned, as well as designer jewellery and giftware.

We house a breathtaking collection of jewellery, giftware (including unique pieces of designer glassware) and watches for both men and women from leading luxury brands and designers around the world including Omega, Breitling, Corum, Raymond Weil, Chronoswiss, TW Steel and Longines.

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vinniejones

We are proud to present our very first shop ambassador, Vinnie Jones - football legend and now Hollywood actor with many box office hits to his credit. Vinnie is photographed at his Hollywood home wearing a TW Steel watch.



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